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BY GILLIAN DUFFY

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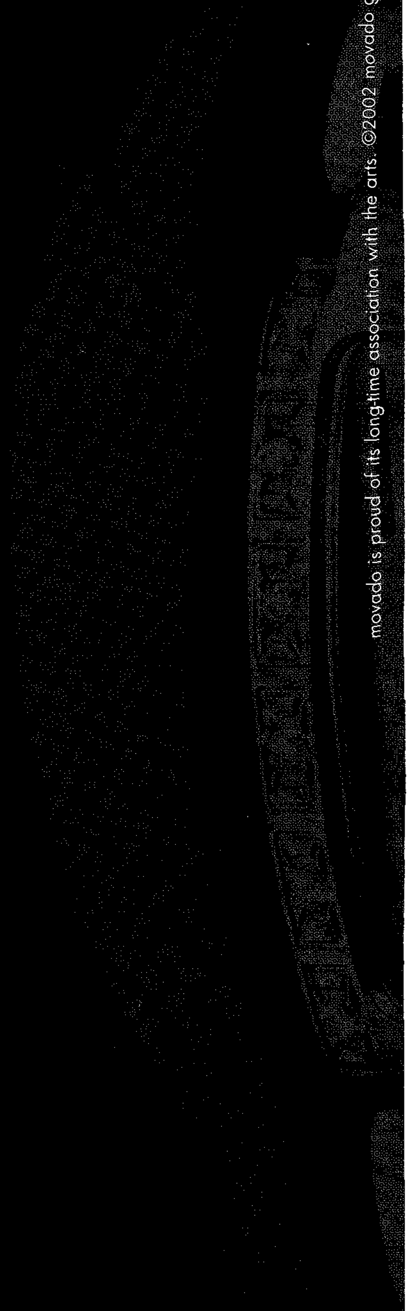

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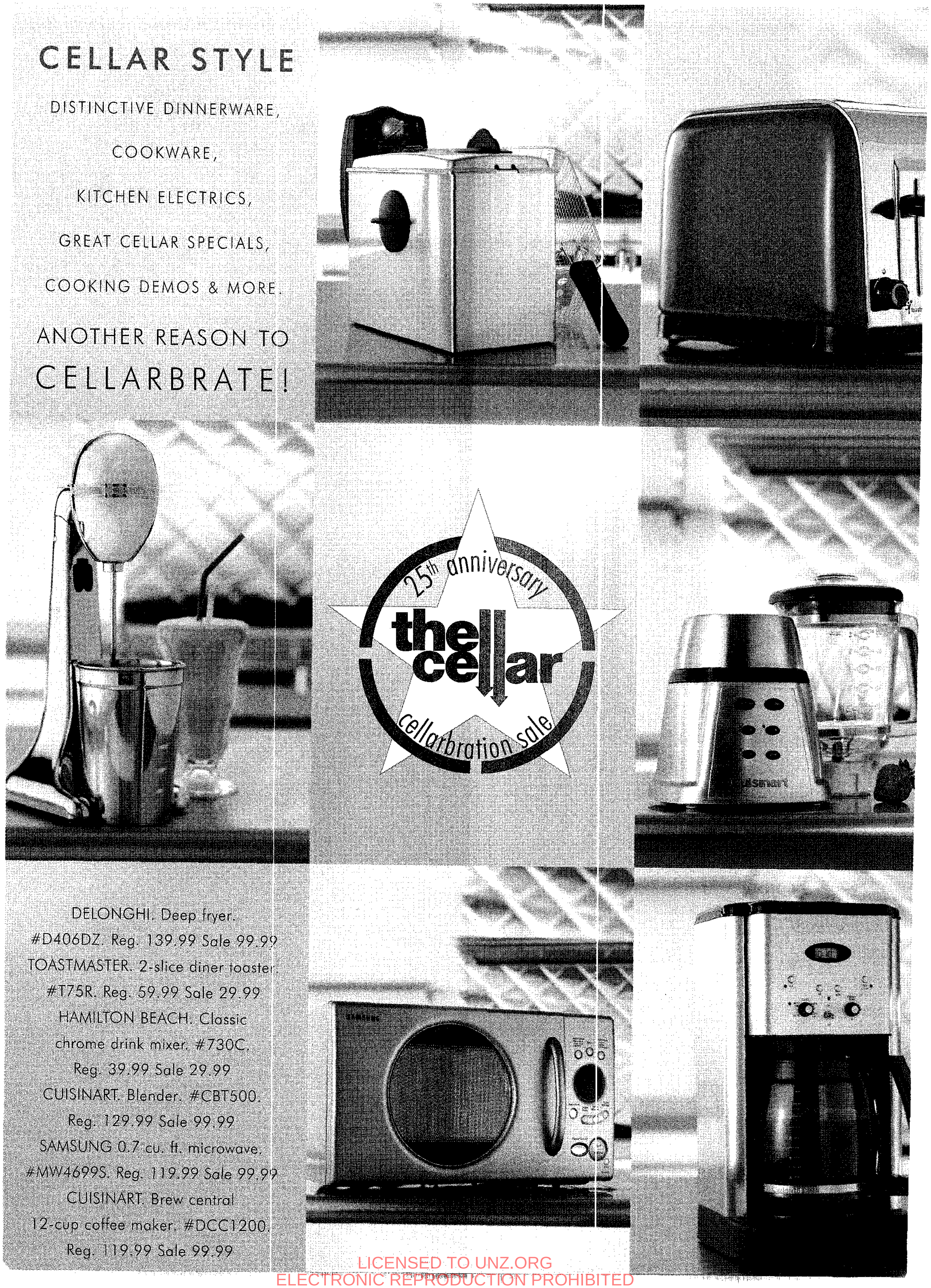

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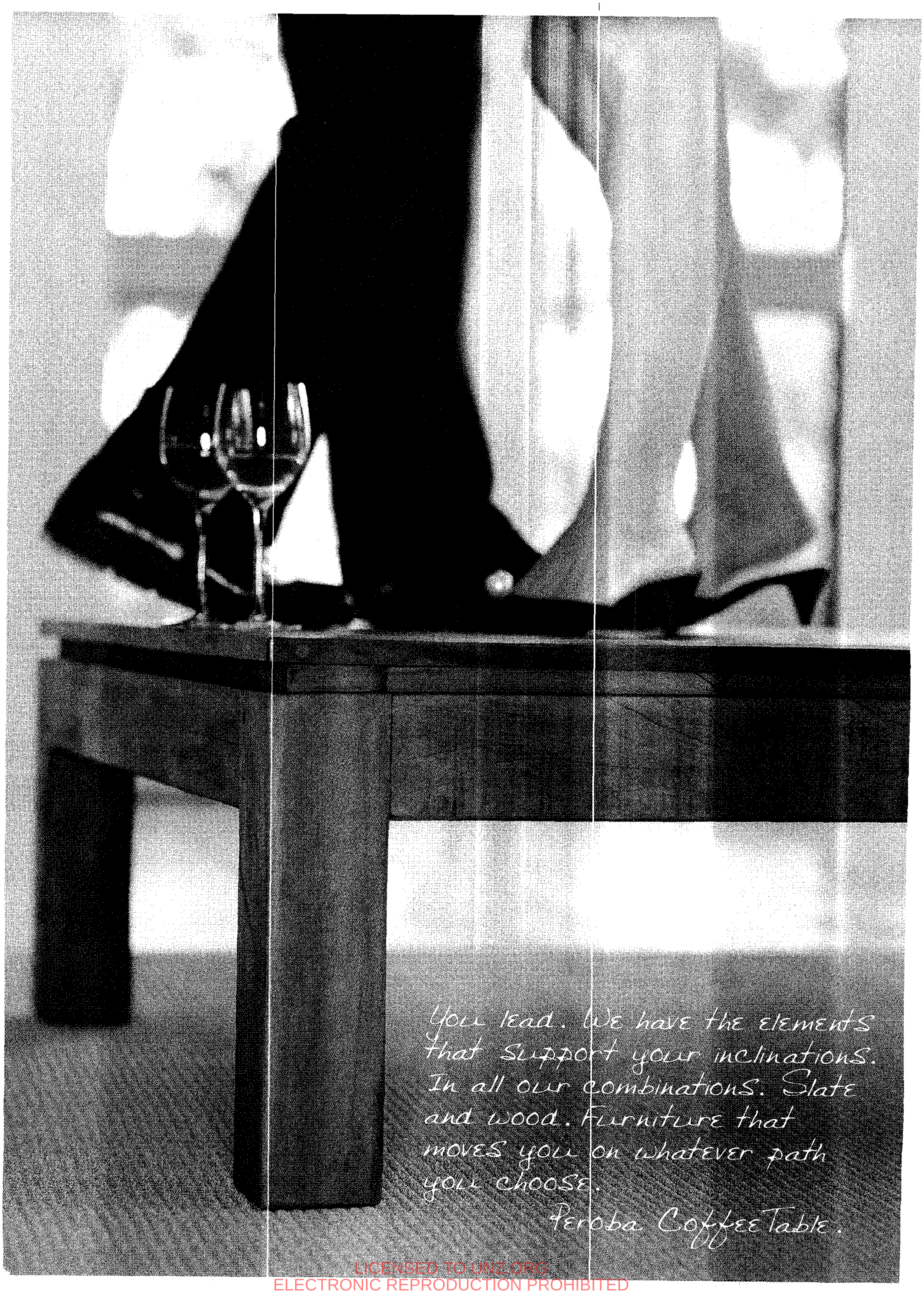
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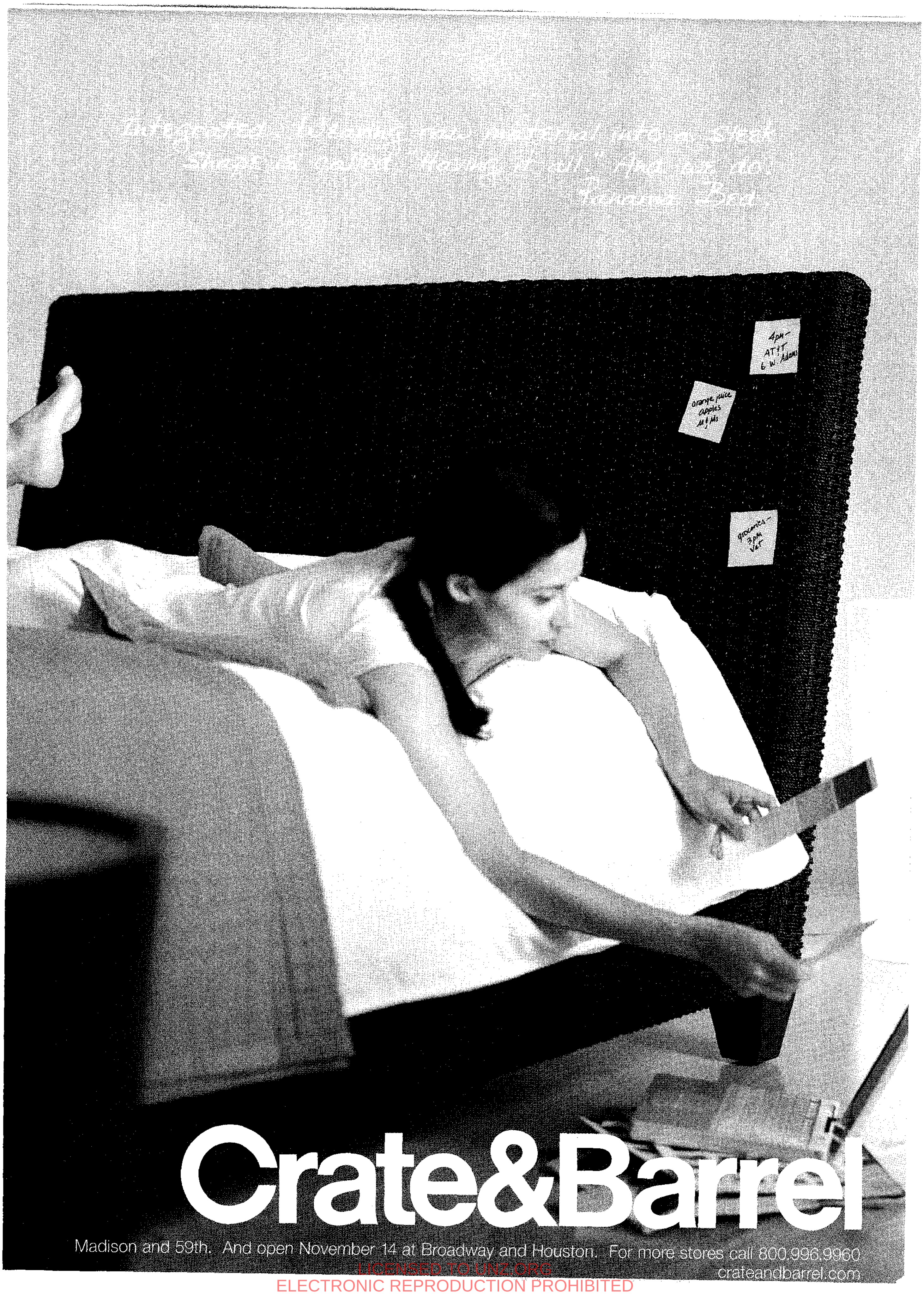
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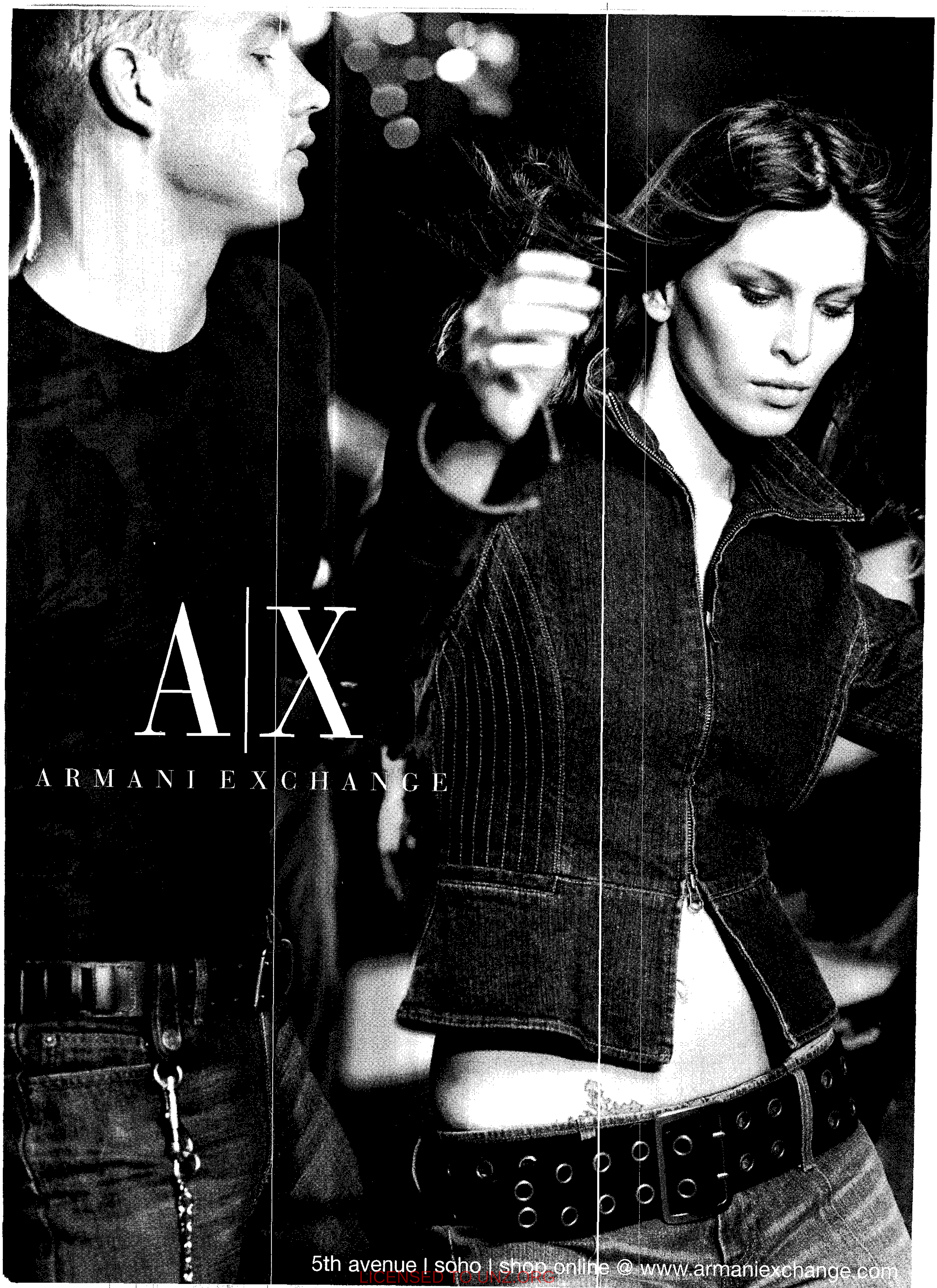
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Contents

November 11, 2002

DEPARTMENTS

12 **Letters**

17 **Intelligencer:** Marc S. Malkin

20 **Scene:** Patrick McMullan

23 **Gotham**

Columns

28 **This Media Life:** Michael Wolff
As war has gotten more and more high-tech, the business of war reporting has become corporatized. And no one understands this better than Peter Arnett.

34 **The Bottom Line:** James J. Cramer
Is it crazy to bet on tech? Maybe not. Here are four killer companies that have survived—and prospered—amid the great tech die-off.

84 **Best Bets** Rima Suqi
From candles to quilts to antler chandeliers, accessories for achieving the luxe lodge look

86 **Sales & Bargains**
Bold boots for a well-heeled winter

103 **Cue Best of the Week**

Critics

104 **Movies:** Peter Rainer
Far From Heaven sacrifices substance for style; Eminem makes a sensational film debut in *8 Mile;* Brian De Palma indulges himself with *Femme Fatale*

106 **Theater:** John Simon
Harold Prince brings Carol Burnett's salad days affectionately to life in *Hollywood Arms;* Jackie Mason returns, as pointed and funny as ever, in *Prune Danish*

107 **Classical Music:** Peter G. Davis
The Met's *Il Pirata* is an ill-advised gift to Renée Fleming

108 **Pop Music:** Ethan Brown
Nirvana's new release attests to the greatness of Kurt Cobain; Santana goes commercial, again

109 **Television:** John Leonard
Candidate Bush mugs for the camera in *Journeys With George*

111 **Underground Gourmet:** Robin Raisfeld and Rob Patronite
Two new takes on all-American, budget-friendly fare

125 **Listings**

153 **Classifieds/Personals/Real Estate**

172 **'Cue' Crossword:** Maura B. Jacobson
'Guardian' Crossword

PHOTOGRAPH BY BRIAN DOBEN.

"You and I are breaking bread in a moment of **staggering culinary innovation.**"
—Gael Greene, page 36

TOQUES OF THE TOWN: Standing, from left, Tom Valenti, Scott Conant, Jonathan Waxman, Michael White, Anita Lo, Troy Dupuy. Sitting, from left, Patricia Yeo, Mario Lohninger, and Johnny Iuzzini.

FEATURES

36 **The 2002 Chefs Awards** By Gael Greene
Forget Wall Street and Madison Square Garden—nothing in New York is as competitive as cooking. That's why this year we've introduced the first annual New York *Chefs Awards. We've asked our critics and a panel of the city's most celebrated chefs—Alfred Portale, Daniel Boulud, David Bouley, Jean-Georges Vongerichten, Mario Batali—to taste the offerings of New York's hottest up-and-comers. The result is our surprising—and delicious—salute to nine dazzling whisks deserving of induction into the city's culinary pantheon.* **Plus:** *A meditation on the culture of celebrity chefs—and the state of the art of eating in New York—complete with a chart explaining who's who in the culinary landscape of the moment.*

53 **Holiday Entertaining** By Gillian Duffy
FRENCH CONNECTION Back before Jean-Georges, before Alice Waters, even before Julia Child, great cooking meant classics like coq au vin, chateaubriand, and, of course, crêpes Suzette. Some of the best French chefs in town show us why returning to these dishes is much more than mere nostalgia. **A BIRD IN HAND** Washington Park's Jonathan Waxman gives the dish on how to cook a masterful Thanksgiving dinner (okay, minus the dessert) in just two hours. **TO YOUR HEALTH** From Aquavit's berry-infused Ice Queen to Wallsé's sparkling elderflower concoction, a sampling of some of the season's best champagne cocktails. **SWEET DREAMS** Killer confections (gingersnaps, peanut brittle, candied citrus peels) from the venerable pastry chefs at Fauchon, Payard, Citarella, and Craft.

74 **Spring Forward** By Mark Holgate
For spring, designers have one mantra: Keep it short. Miniskirts, the sexiest incarnation of the season's snappy, sporty, confident ethos, were all over the runways. Here's the best of what will be coming to a store near you.

ON THE COVER: PHOTOGRAPH BY WILLIAM MEPPEM.
Michael Sullivan's baked Alaska: food styling by Alison Attenborough; prop styling by Philippa Brathwaite; silver fork from Georg Jensen.

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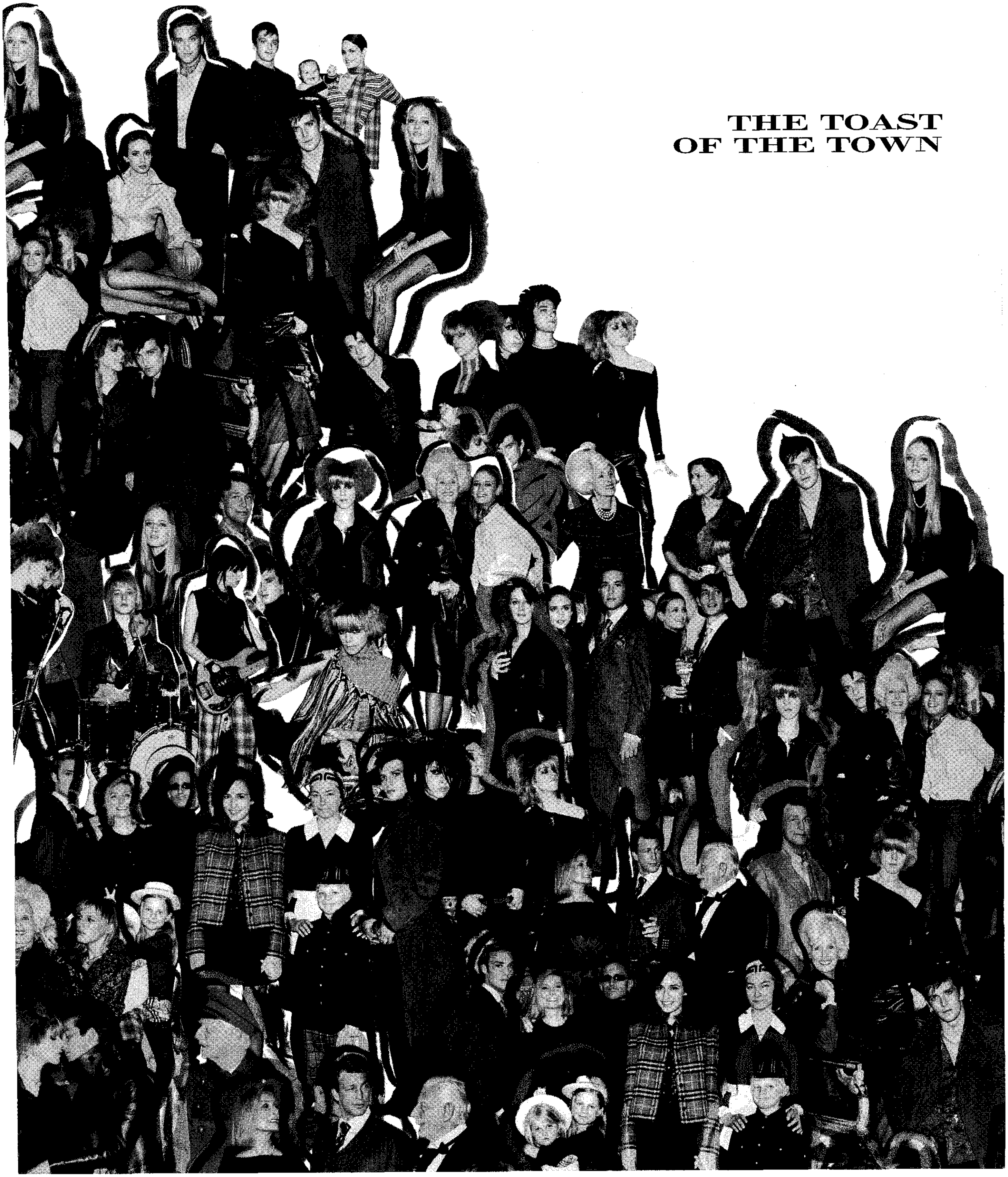
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Letters

> "Is it any wonder that no mom ever feels like she has her act together?"
> —Laurie Yarnell

Mother Superior

As a mom who has been on both sides of this skirmish, I particularly enjoyed your look at the modern mommy wars ["Mom vs. Mom," by Ralph Gardner Jr., October 21]. All moms, working or not, share many of the same frustrations. Chief among them is the recasting of contemporary child-rearing as a kind of frantic assembly line whose end product is the Child. If we're pressured to start our kids' childhoods with infant-enrichment classes in order to increase the likelihood of top-tier campus delivery, is it any wonder that no mom, on either "side," ever feels like she really has her act together?

Laurie Yarnell, RYE, N.Y.

The Central Park Jogger Case Now
NEW YORK
WHO'S THE BETTER MOM?
THE GROWING CONFLICT IN THE CITY BETWEEN WORKING AND STAY-AT-HOME MOTHERS BY RALPH GARDNER JR.

I laughed, I cried—Ralph Gardner Jr. nailed it with his cover story on working moms versus stay-at-home moms. I have lived both sides. After a seventeen-year career in cosmetics marketing, I left my position as vice-president of marketing and training at Chanel Beauté and became a full-time mother to my two children. Now I do volunteer work and yoga, though there are still remnants of my old life—when I go to school pickup, I'm in full makeup.

Karen Rae Flinn, FAIRFIELD, CONN.

Ah, leave it to *New York* to once again focus its social electron microscope on a "problem" that affects around 0.001 percent of people in this city and proclaim it something the other 8 million of us have to be concerned with. The majority of women who "struggle" with work and family don't do it anywhere near the doors of the Dalton school.

Ken Munch, BROOKLYN

Hurray! This article is surgically precise. This best-mommy syndrome is pervasive in the suburbs as well. Wouldn't the mothers superior be horrified if we working moms gave up our careers and became Junes with a Cleaver? Luckily for them, we haven't.

Jamie Kreitman, RIDGEWOOD, N.J.

As a stay-at-home mother of a 10-month-old infant, I found "Mom vs. Mom" wildly disappointing. Ralph Gardner Jr.'s portrayal of stay-at-home moms was insulting and inaccurate. What I wouldn't give for a two-hour session at the gym or a leisurely late breakfast with friends! Like a lot of young mothers, I don't have a nanny, so I rarely have time to even comb my hair. Surprisingly, the magazine that featured a cover story titled "Nanny Nightmare" [By Alex Williams, September 23] didn't even touch on the lack of appealing care-giving options. As that story confirmed, entrusting your child to a stranger is a risky business—that is, if you can afford it. Trust me, it isn't about getting washboard abs. I gave that up in my third trimester.

Hartley Cassady, MANHATTAN

On behalf of the downtown chapter of Supercool Moms, we cordially invite Ralph Gardner Jr. to take a hiatus from Fantasy Island and join us for some reality parenting. Picture this! *Waaaaaay* down here below 14th Street, we mix potty training, Pilates, payrolls, and peanut M&M's—and we couldn't give a shit (no pun intended) about the size of anyone's ass. You do a real disservice to parents everywhere with this imaginary war of mom versus mom.

Abbe Aronson, MANHATTAN

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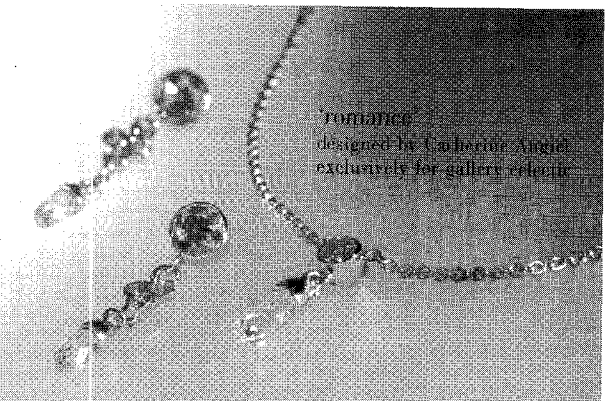
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LETTERS

Where are the stay-at-home dads in your article? How come your author didn't see fit to discuss the merits of men taking an equal or greater role in raising children?
Syl Tang, MANHATTAN

After reading "Mom vs. Mom," I have even more appreciation for the Montessori-school community my family just joined. Moms' nights out are organized, parent meetings are scheduled to accommodate everyone, and a new program is in the works to pair WIHMs (working-in-home moms) with WOHMs (working-out-of-home moms).
Laura A. Vousé, REDDING, CONN.

As a stay-at-home father, I suffered pangs of jealousy reading about the nonworking mother who manages a daily hour at the gym. Unable to find such time myself, I now combine exercise with my parental duties. In playgrounds, I do chin-ups while carrying my 22-pound 10-month-old daughter in the BabyBjörn. When taking her to meet her mother for lunch, I always exit the subway at Broadway-Lafayette—carrying her in a fully loaded Maclaren up all those stairs has given me legs that would be the envy of any Sherpa. Alas, I have yet to find a way to incorporate her into any abdominal routine.
Ian Driscoll, MANHATTAN

For the past twenty years, I've alternately worked in an office and in my home. I have never been dissed by other moms for my choices. I also know plenty of Long Island women who work both in and out of their homes, and there is no snubbing going on. We are all much too busy with the details of our lives to be so catty—especially post–September 11, when there are so many truly serious problems to deal with.
Claudia Gryvatz Copquin, NORTHPORT, N.Y.

Is there any choice a mother can make and not be open to ridicule and criticism? If you work, then you're sacrificing your family and won't be able to have kids. If you settle down and have kids, beware of whom you choose to care for them. A few weeks ago, *New York*'s cover story was about a nanny who nearly cost a mother her children. Now Ralph Gardner Jr.'s article on motherhood stereotypes stay-at-home mothers as gym bunnies whose brains have atrophied and have nothing to do but back-stab. This article is insulting to all mothers, who inevitably shoulder a disproportionate amount of household and child-care duties regardless of whether they work outside the home. Shame on you, Mr. Gardner.
Arlene Cruz, MANHATTAN

Kudos to Ralph Gardner Jr. for showing the hidden judgments that moms have for one another. I am not a mom, but I have observed this lack of understanding and support between women who have children. I think women judge each other not only on the issue of work but on many others as well: breast-feeding versus bottle-feeding, private schools versus public schools, etc. Mr. Gardner is right—we need to direct our anger toward "America's stingy unpaid maternity leave and refusal to countenance flex-time" and not at each other. We are in this together.

Debra Soffera, EASTON, PA.

Ralph Gardner Jr. shows his scorn for New York mothers by gleefully grouping them into two gross stereotypes. And where are the fathers? Nannies, kaffeeklatsches, and personal trainers aside, these women still seem to be devoting more time to their children than their fathers do. Why not write an article about that?

Allison J. Rudoy, THE BRONX

I could barely read this article I was so horrified. In the fifties, women were not admitted to professional schools because it was assumed they would eventually leave the workplace to raise children. I fear that we are returning to these times. Women will never achieve equality in the workplace if the new attitude is that the mother's place is with the children. Feminism is truly dead.

Sandy Coleman, MANHATTAN

You might as well have titled your cover story "Which Mom Has the Better Ass?" As if parents raising kids these days don't have enough problems, now you're pitting mom against mom. Out here in Connecticut, I haul my size-8 monstrosity of a butt around to committee meetings, income-producing work appointments, kids' doctors appointments, the grocery store, etc. I count rocket scientists, doctors, lawyers, tennis players, and cookie bakers among my woman friends—and regardless of their work schedule, most are devoted to their kids. Out here in the boonies, we understand that to raise children, it takes a village. Apparently, to sensationalize a "trend," Ralph Gardner Jr. interviewed only the village idiots.

Malerie Yolen-Cohen, STAMFORD, CONN.

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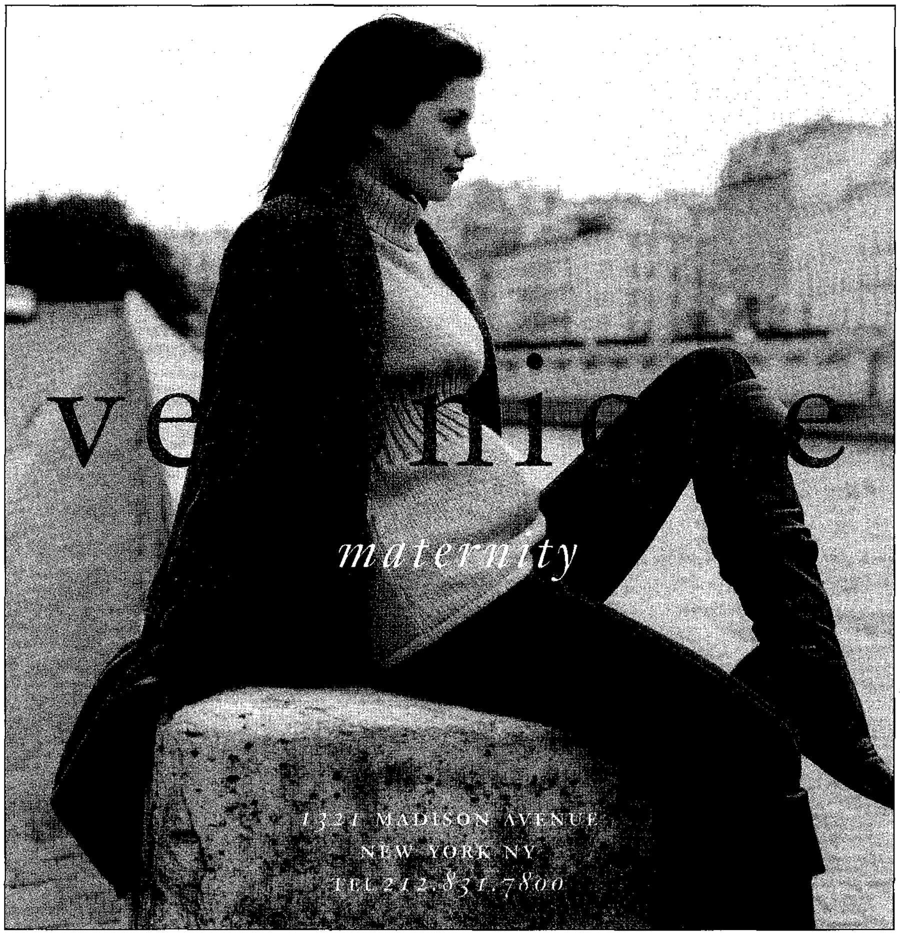

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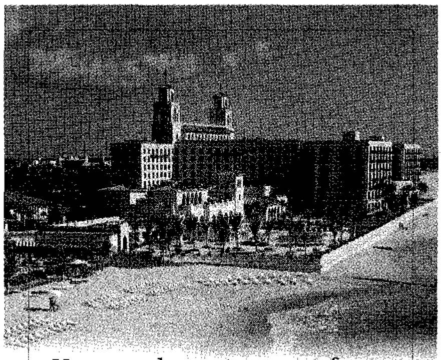
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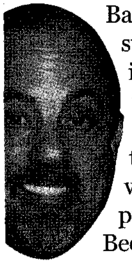
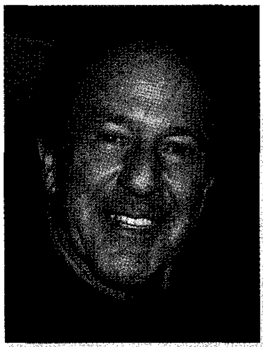
Intelligencer

By Marc S. Malkin

Billy Joel's Puppy Love



It appears **Billy Joel** and former flame **Carolyn Beegan** may be rekindling their romance. Not only did she accompany him to the opening of his Broadway show, *Movin' Out*, but we hear that he recently caused near-pandemonium in the East Hampton restaurant Bamboo when he surprised the towering redhead—who was celebrating her birthday with twenty friends—with a ten-week-old pug to replace Lola, Beegan's pet who passed away last spring. During their six-year relationship—which ended in 2000—Joel became so enamored of Lola that he penned "Waltz #3 (For Lola)" on his first classical album, *Billy Joel: Fantasies & Delusions*. Beegan named the new pup Isabelle. Joel's rep insists the two are just "very good friends."



Family Man: Mort the Merrier

It appears New York *Daily News* and *U.S. News & World Report* publisher **Mort Zuckerman** is looking to settle down again. We hear that Zuckerman, 65, has been dating model-actress **Marisa Berenson** (right), 56. A spy at the recent Whitney Museum of American Art's Black White + Whitney party overheard Zuckerman tell a pal, "I want to start another family." Zuckerman—who was once linked to **Patricia Duff**—divorced his wife of five years, **Marla Prather**, in May 2001. They have a 5-year-old daughter, **Abigail**. Berenson has been married twice and has one daughter, 25-year-old **Starlite Melody**. A rep for Zuckerman denies there's any romance between his boss and Berenson: "Mr. Zuckerman thinks Ms. Berenson is a wonderful woman, but they are just friends."

Ask Noth What You Can Do for His Girlfriend

Sex and the City star **Chris Noth** recently popped in to Sciuscià, the new restaurant in the Hotel Giraffe, and asked owner **Gianfranco Sorrentino** if there were any bartending jobs available. No, he's not looking to make some extra cash. He was asking on behalf of his girlfriend, actress **Tara Wilson**. Sure enough, Sorrentino told Noth to fax over her résumé. No decision has been made yet, but our tipster tells us that Noth has been in three times since then to ask about Wilson's chances.

Marc Jacobs Raises Dough for the Cure

Ted Baker provides the uniforms for the managers at DB Bistro Moderne and the waitstaff at Butter; Club Monaco outfits Cafeteria; English haberdashery Thomas Pink dresses them at Washington Park; and now the buzz among staff at the legendary Magnolia Bakery on Bleecker Street is that they're getting free shirts from **Marc Jacobs**, who has two stores across the street. But this isn't simply another case of the designer promoting himself. The shirts are the ones that Jacobs specifically designed to raise money for Cancer Care. He hopes to boost sales by dressing the bakery workers.

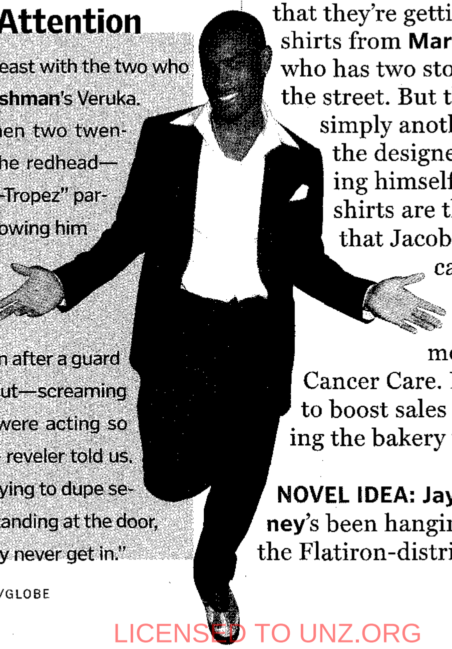
NOVEL IDEA: Jay McInerney's been hanging out at the Flatiron-district offices of Lot 47 Films, but he's not working on a movie deal, at least not at the moment. He's shadowing the independent film company's CEO, **Greg Williams**, while researching his novel-in-progress. McInerney—whose last novel, *Model Behavior*, was published four years ago—is said to be basing a character on Williams, a former investment banker who left Wall Street for moviemaking three years ago.

GOOD FELLA: Robert De Niro is the latest celebrity to entertain our troops. We hear he'll be at Tampa's MacDill Air Force Base—headquarters for the U.S. Central Command—on December 4 for a special screening for 1,500 troops of *Analyze That*, the upcoming sequel to his and **Billy Crystal**'s 1999 comedy hit *Analyze This*.

With Catherine Townsend.

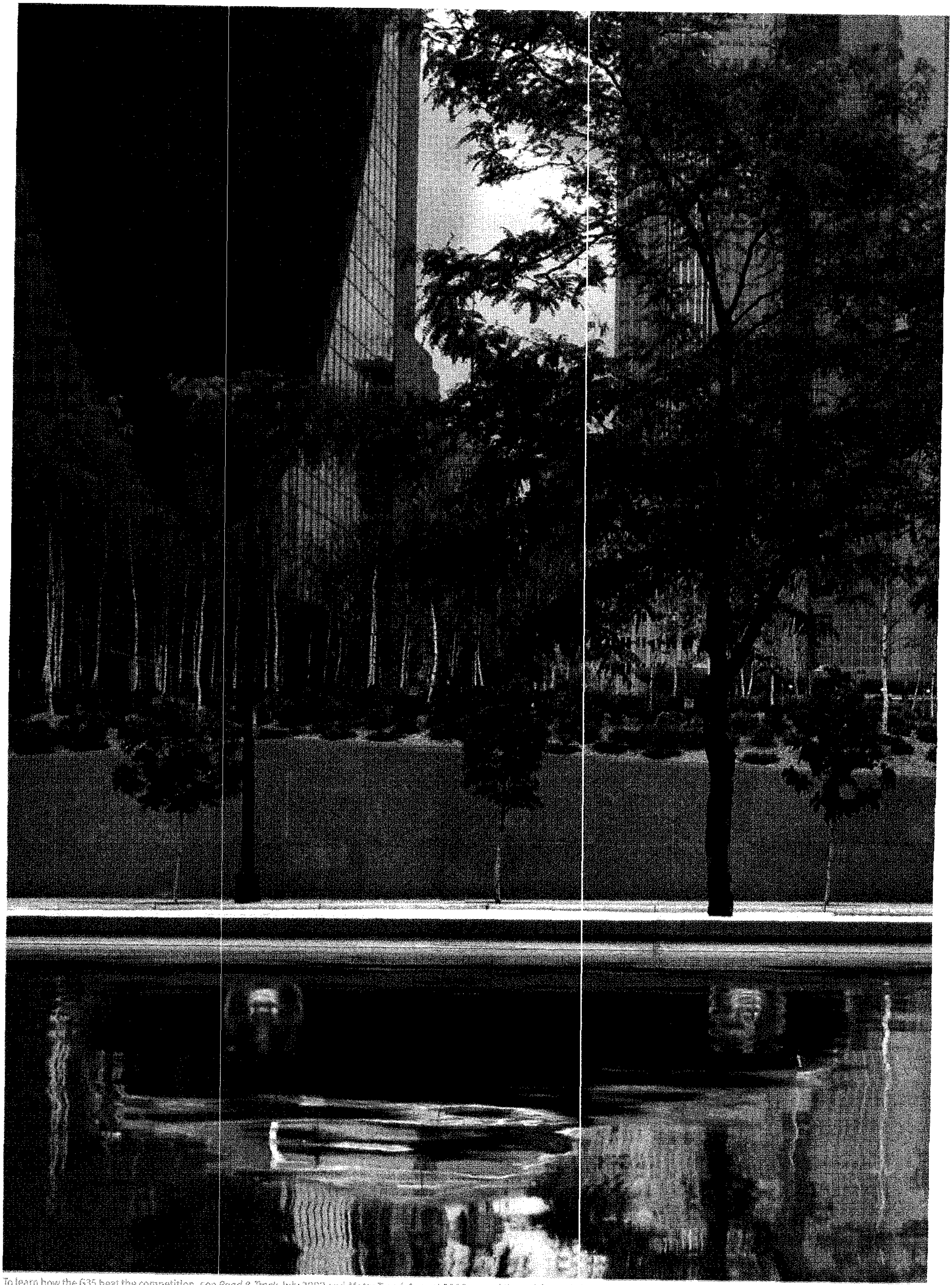
Heard any good gossip lately? E-mail us: Intelligencer@NewYorkMag.com

Tyson Beckford's Unwanted Attention



Tyson Beckford has woman trouble. Well, at least with the two who keep showing up at his weekly party at **Noel Ashman**'s Veruka. The drama started about a month ago when two twentysomethings—a chunky brunette and a lithe redhead—showed up at Beckford's Tuesday-night "Saint-Tropez" party and wouldn't leave his side. "They were following him around everywhere, talking to him about getting him a part in their movie," an insider told us, "but after they followed him to the bathroom, he told security they had to go." But even after a guard escorted the wacky duo outside, they stayed put—screaming and crying—by the curb until 5 A.M. "They were acting so crazy, security escorted Tyson to his car," one reveler told us. The pair has shown up every Tuesday since, trying to dupe security by wearing disguises. "I've seen them standing at the door, wearing different hats," says our spy, "but they never get in."

PHOTOGRAPHS: CLOCKWISE FROM TOP, SONIA MOSKOWITZ/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES; DIMITRIOS KAMBOURIS/WIREIMAGE; HENRY MCGEE/GLOBE PHOTOS.



To learn how the G35 beat the competition, see *Road & Track*, July 2002 and *Motor Trend*, August 2002 or read the articles on infiniti.com.
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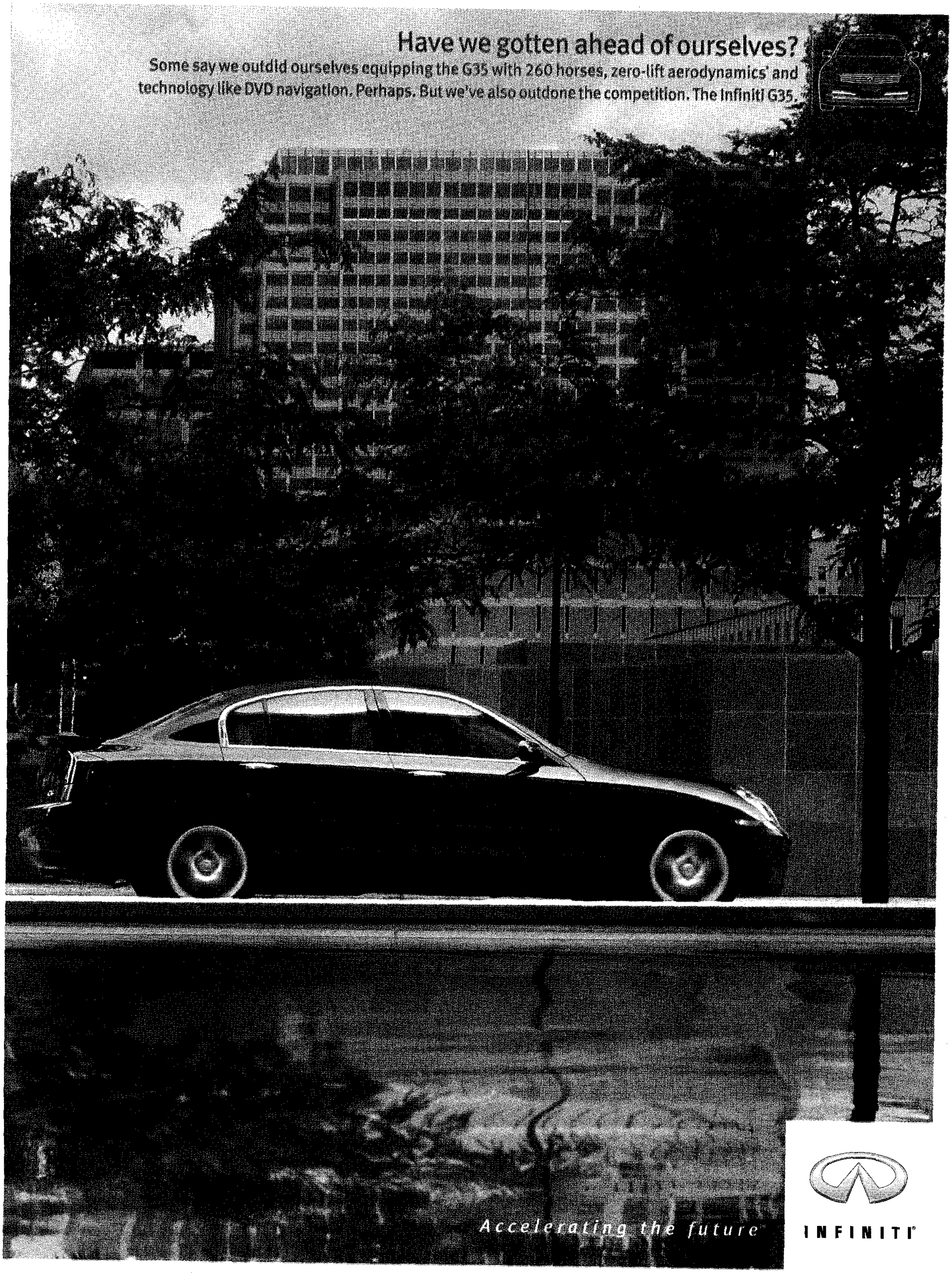

Have we gotten ahead of ourselves?

Some say we outdid ourselves equipping the G35 with 260 horses, zero-lift aerodynamics* and technology like DVD navigation. Perhaps. But we've also outdone the competition. The Infiniti G35.

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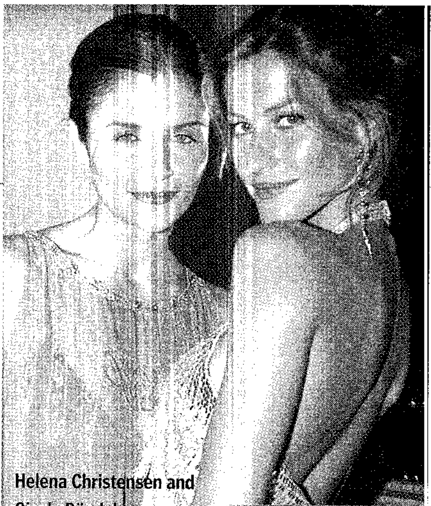
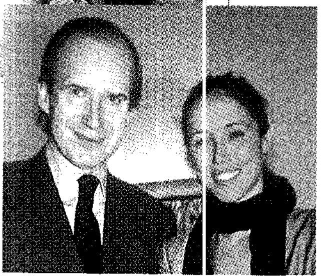
Scene

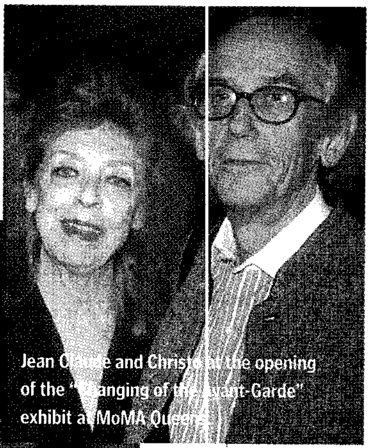

Helena Christensen and Gisele Bündchen celebrating American Legend Mink's new Blackglama campaign.

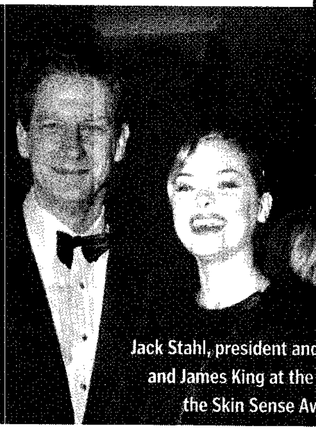
City Harvest executive director Julia Erickson, chef Eric Ripert, and Lady Bunny at the eighth annual Bid Against Hunger benefit.

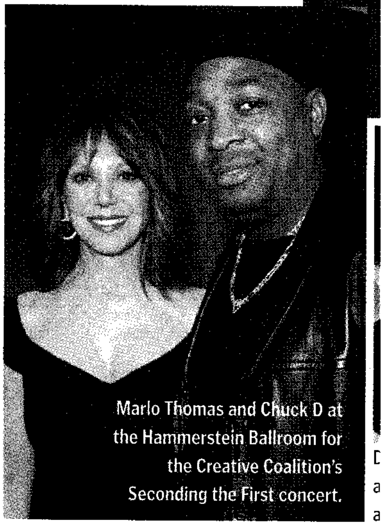

Simon de Pury and Amalia Dayan at Phillips, de Pury & Luxembourg for a viewing of American paintings from the Thyssen-Bornemisza Collection.

Elisabeth Kieselstein-Cord and CeCe Cord at Bergdorf Goodman for the Travels With Tiger launch party.

Judy Wong and Eric Goode at the Gagosian Gallery for Artwalk NY's gala honoring Jeff Koons.


Jean Claude and Christo at the opening of the "Changing of the Avant-Garde" exhibit at MoMA Queens.


Jack Stahl, president and CEO of Revlon, and James King at the Pierre Hotel for the Skin Sense Award Gala 2002.


Marlo Thomas and Chuck D at the Hammerstein Ballroom for the Creative Coalition's Seconding the First concert.

Diane von Furstenberg, Baz Luhrmann, Catherine Martin, and Barry Diller at Cipriani 42nd Street for the Fashion Group International's nineteenth annual Night of Stars.

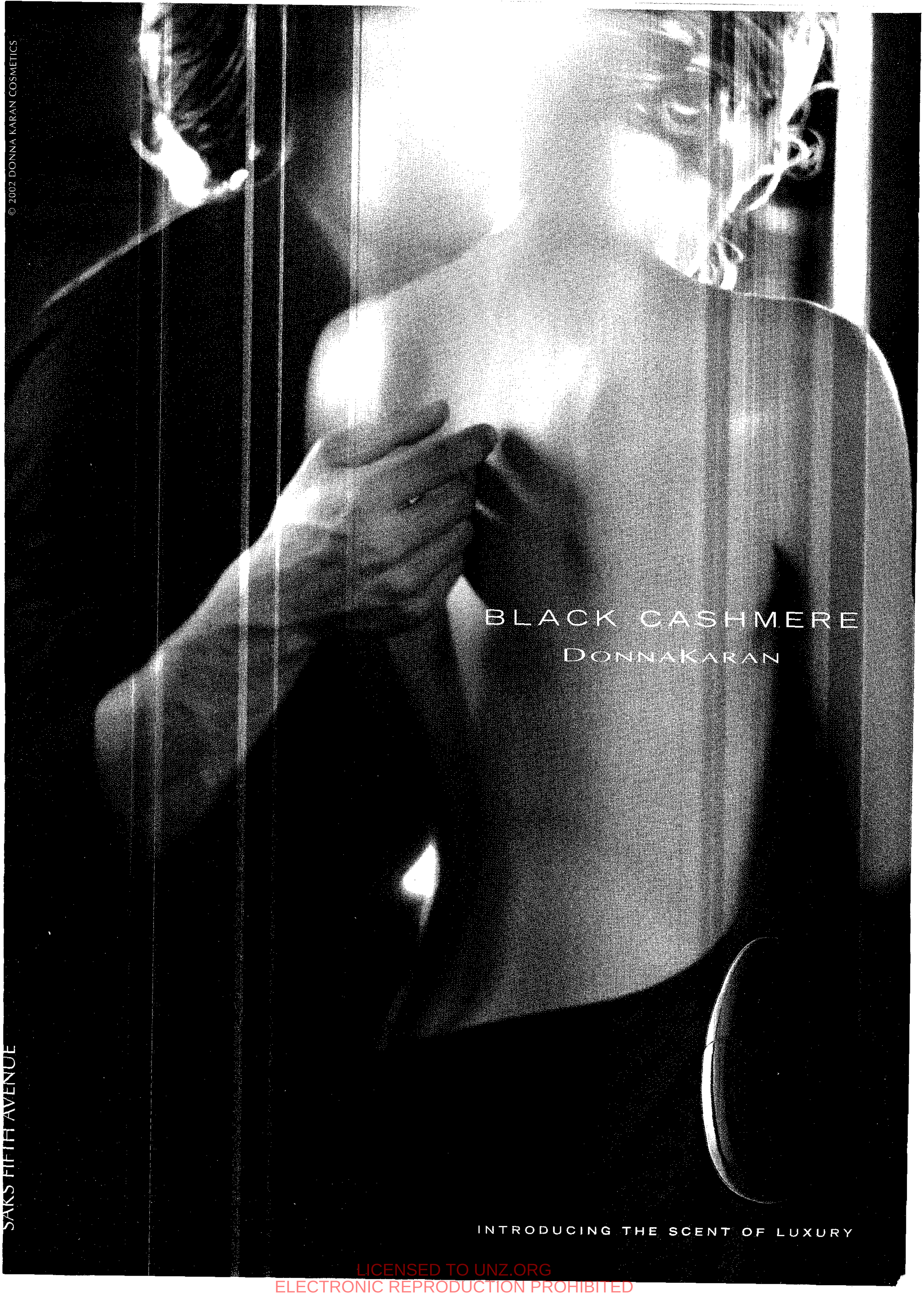
Brazil Nuts

"Oh, I'm too shy," supermodel **Gisele Bündchen** joked when asked to pose between two men at an October 29 dinner celebrating her new Blackglama-mink "What Becomes a Legend Most?" ad campaign. She was joined at the Plaza Athénée's Bar Siene by fellow catwalkers **Helena Christensen** and **Carmen Kass**, rapper **Eve**, **Sally** and **Rufus Albemarle**, and CFDA honcho **Peter Arnold**. The Brazilian bombshell certainly wasn't bashful when she met architect **Andre Mellone**. "I've heard all about you," she cooed in Portuguese. "I'm going to make you straight. It's going to be a miracle." Mellone smiled: "Well, if anyone can do it, you can." MARC S. MALKIN

Bid Players

Guests at City Harvest's 8th Annual Bid Against Hunger in the Puck Building the same night put the economy out of their minds and opened their wallets. While munching on bluefin-wrapped scallops, Argentine shrimp, and pumpkin goat's-milk cheesecake, the audience placed bids on an assortment of foodie fantasies. The highlight was a dinner for twenty cooked by heartthrob chefs **Eric Ripert** and **Rocco DiSpirito**. When the heated bidding between a retired attorney and a Connecticut toy designer reached $18,000, the chefs agreed to feed both winners, raking in $36,000. "I'm so not worth it—but the kids are," whispered DiSpirito to his pal **Tom Colicchio**. "Yeah, what are you doing—cooking for them or sleeping with them?" cracked Colicchio. BETH LANDMAN KEIL

Photographs by Patrick McMullan



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The only city . . . where you can get deliberately run down on the sidewalk by a pedestrian—Russell Baker

GOTHAM

RED MEANS GO! Lawless and loving it—a typical Manhattan pedestrian.

Walk *This* Way

If Bloomberg really wants to ease traffic, he should direct his road rage at pedestrians. By Michael Tomasky

The reviews of Mayor Bloomberg's no-turn rules at certain midtown intersections are in, and they are predictably grumpy. But Bloomberg said the rules would stay in effect through the holidays, adding that "if it doesn't work, you try something else."

That "something else" should be a massive reeducation campaign for New York's real offenders: its pedestrians. They are the rudest in America.

If you drive in this city, you know exactly what I mean. You're trying to get across town; you've navigated the usual obstacle course of screeching taxis and double-parked trucks and idling Lincoln Town Cars. Then, at last—a clear path to a green light, just twenty feet ahead!

And sure enough: Here they come; two, or four, or fourteen, pedestrians. They may be strolling, chatting, blithely unaware of the DON'T WALK sign; or more likely they see it, in which case they are challenging you, making eye contact with you, charging across the street as if the last 'copter out of Saigon awaits them on the other side. You tap your horn, in an attempt to suggest politely that you have the light. And *they* glower at *you*.

Anywhere else, crossing the street is, like driving itself, an act of civic compromise that depends on that combination of self-preservation and respect for the other's sphere that keeps a society sane. Rousseau did not have the corner of Fifth and 57th in mind when he described the need for the social contract, but he might have.

In New York, though, street-crossing is a game of psychological chicken. Partly it's the hypercompetitive nature of the place—we carry the rage of the workplace and the adrenaline of the gym out to the street. Partly it's the sheer number of pedestrians: The power of the crowd makes them cocksure. But mostly, it's because so many New Yorkers don't drive, so they have no sense that it too is hard in this town. Driving is one of those few topics about which New Yorkers are ignorant and proud of it.

Drivers have no political clout, and false starts like Rudy Giuliani's ill-fated jaywalking crackdown—which he introduced with his usual off-putting and melodramatic bluster—only made the "pedestrian community" even more intoxicated with its power. It has muscle. It even has a martyr: Henry Bliss, who, on September 13, 1899, at Central Park West and 74th Street, became the city's first pedestrian traffic fatality.

My bet is he was crossing against traffic.

One Life to Limn by Michiko Kakutani

Dave Eggers, Donna Tartt, and Zadie Smith must be licking their wounds after *Times* critic Michiko Kakutani's recent drubbing of their sophomore books. But if they want to get back in her good graces, they should stop licking and start *limning.*

Say what? For those unfamiliar with the word (yes, that included us), it means to outline something "in clear sharp detail." And for Kakutani, it appears to be a critical part of good writing. Though perhaps in her own work, she might consider using it a tad less? MATT GROSS

Entire lives:

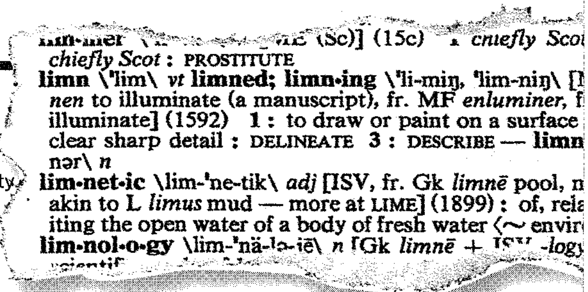
- Amit Chaudhuri "limns the trajectory of an entire life in a handful of pages."
- Alice Munro "has created tales that limn entire lifetimes in a handful of pages."
- Robert Olen Butler "draws upon [the] ability to limn an entire life in a couple of pages."

Inner lives:

- Gish Jen "limns the inner lives of her heroes and heroines with authority and aplomb."
- Oscar Hijuelos's *A Simple Habana Melody* "showcases his ability . . . to limn [his characters'] inner lives with insight."
- H. W. Brands "never penetrates [Benjamin] Franklin's placid demeanor to limn his inner life."
- "None of [Nicholson] Baker's considerable talents as a writer, his ability to reinvent the mundane rituals of daily life or limn the inner lives of his characters, are on display" in *The Fermata*.
- Ann Beattie's early works showed her "ability to limn her characters' inner lives with the same authority she brought to descriptions of their daily routines."

Death:

- "The Whale Hunters" by Sebastian Junger "deftly limns the brutal, perilous and harrowing art of killing a 40-ton creature with a hand-thrown weapon."



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illuminate] (1592) **1** : to draw or paint on a surface
clear sharp detail : DELINEATE **3** : DESCRIBE — **limn**
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akin to L *limus* mud — more at LIME] (1899) : of, rela
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PHOTOGRAPHED BY JAY MUHLIN.

Under a Cloud

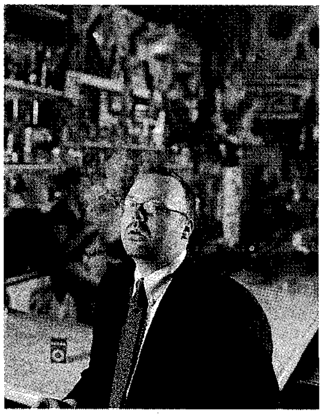
As the mayor attempts to stub out smoking, a Manhattan entrepreneur tries to start a cigarette company. A pipe dream? By Gabriella Burman

What, one might ask, has Patrick Carroll been smoking?

The 31-year-old entrepreneur has picked now, of all times, to start a cigarette company in Manhattan, of all places. But he's the first to admit that "Bloomberg's really throwing a wrench into my business plan."

Carroll's company, Freedom Tobacco, wants to do for cigarettes what Starbucks did for coffee: get customers hooked on exotic-sounding smokes from distant places. (Think American Spirit gone global.) Its inaugural product, Legal, is made from 100 percent Colombian tobacco; a second brand, Mzuri, will be manufactured in South Africa. Next month, once they clear Customs, Carroll's sticks will go for $7 a pack at downtown bars and restaurants.

Told of Carroll's plans, the mayor's office notes that Bloomberg is not trying to impede commerce, only cancer. Says Bloomberg spokesman Jordan Barowitz: "Once the law passes, he can sell cigarettes in bars as long as patrons don't smoke them there."



PUFF DADDY: Tobacco upstart Patrick Carroll blows smoke in Bloomberg's face.

Carroll, a "social smoker," takes a typically libertarian-meets-libertine stance on the right to light up: "If I want to eat McDonald's, smoke a pack of cigarettes, and get loaded on Jack Daniel's every day, that's my prerogative." Before striking out on his own, he worked for British American Tobacco in London, handling brands like Lucky Strike. He's raised $150,000 for Freedom Tobacco and sunk $25,000 into legal fees—"in line with what any start-up would spend." It's a fraction, he notes, of what Big Tobacco shells out for lawsuits. "Frankly, it helps me every time they get sued," says Carroll. "They have to raise their prices to pay for legal fees, and it gives me a competitive advantage." At the same time, though, Carroll is doing everything he can to avoid lawsuits: His promo material screams IT'S ADDICTIVE, AND IT'S LEGAL.

Bloomberg notwithstanding, the only downside to his business venture, says Carroll, is that women refuse to date him when they find out what he does for a living. "I feel worst for my parents," he adds. He recently moved back in with them to save money. "When friends ask them what I'm doing, I tell them to say I'm in gay porn. After that, saying I'm starting a cigarette company doesn't sound so bad."

BEAUTY BEAT:

Our intrepid investigator goes "dermaplaning."

I enjoy seeing a man jut out his chin and confidently slide a razor up his face—and I'm jealous that that shaving helps keep his skin smooth. But surely there must be a less savage way for women to achieve a perfect exfoliation?

Maybe not. So I put on a brave face and visit Donna Messenger, at Dr. Robert Guida's office, for "dermaplaning." "Won't this stimulate hair growth?" I ask. "That's an old wives' tale," she says. "Japanese women have shaved for years."

After applying acetone (akin to nail-polish remover) to get rid of oil, Messenger goes at my neck and face with a scalpel. "The skin comes right off like dust," she marvels, amid rapid strokes. "Hold very still," she warns, edging up to my eye. After fifteen minutes, my face feels clean as a dolphin's.

Dermaplaning has its risks, of course. "If you move, you could wind up with a problem," admits dermatologist Howard Sobel. "I once saw someone who needed sutures." BETH LANDMAN KEIL

THE FIVE W'S

Who: Apocalypse Wow

What: Downtowners who want to make war protesting hip, not the province of aging hippies and Oberlin students.

Why: They *loathe* patchouli.

Where: So, for that first outing, bearing wigs and cocktails, they hit D.C. "If it takes mimosas to get overeducated and ambitious New Yorkers to debate geopolitics, fantastic!" says Nerve.com's Rufus Griscom.

When: For their next gig, see apocalypsewow.org. C. J. HUGHES

HOT THING

One-Woman Maud Squad

Those look sparkly! Yes, they are Mexican-fire-opal-and-rainbow-moonstone jewels by Maud Cabot.

Who? Boston *Cabot*, as in Brahmins, as in the Lowells talk only to the Cabots, and the Cabots talk only to God.

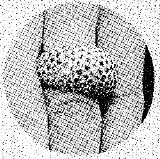
But what's all this about Mexican moonstones? She's using her art-history background and setting unusual stones (like labradorite) elaborately—a concept she describes as "very European."

So where do I try one on? If you weren't on Islesboro this summer, you probably didn't hear that Maud sells solely by private order or over high tea during two-day trunk shows at the Carlyle, in spite of the fact that they've "ruined the lobby! It's like Bloomingdale's!"

Who wears them? We'd tell you, but it wouldn't mean much; Cabot's clients have names that appear in print only three times (four, if you count the debut), drop $10,000 on a necklace without turning gray, and then thank you for the privilege on a thick Mrs. John L. Strong note card.

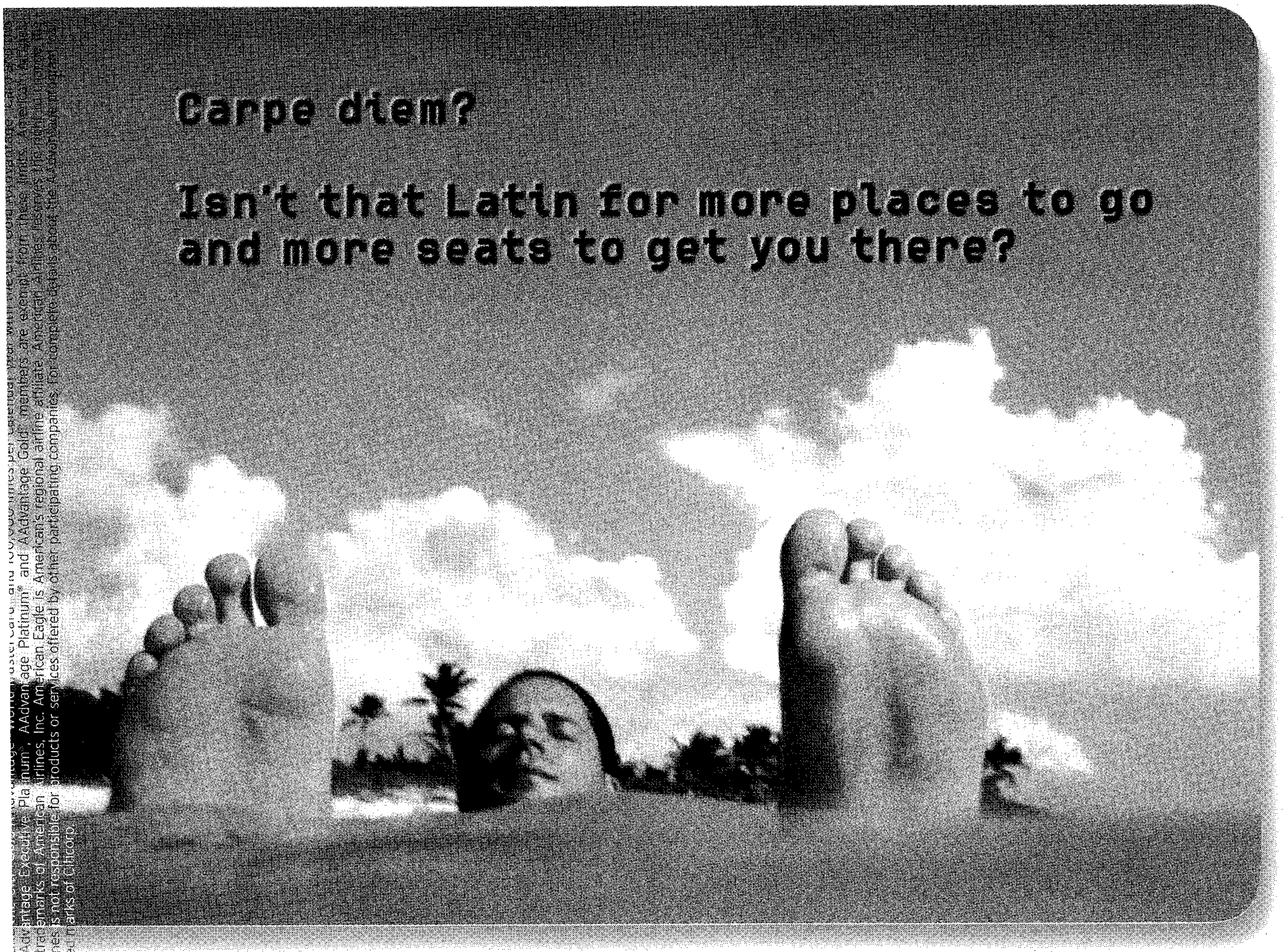
Ideal customer? "It's for a Diane Sawyer or a Gwyneth Paltrow," explains Maud. "Not a Julia Roberts." AMY LAROCCA

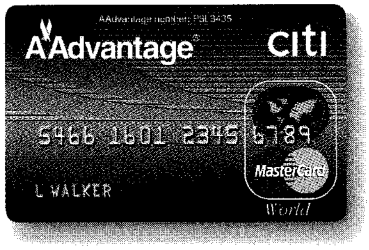
BRACE YOURSELF: Cabot with one of her *très cher* necklaces.



FIESTA WEAR: Maudy, not gaudy.

ILLUSTRATION BY BARBARA McGREGOR. PHOTOGRAPHS: CLOCKWISE FROM TOP, PAK FUNG WONG; MARY JACKSON (2); BRAD FARWELL.


Carpe diem?
Isn't that Latin for more places to go and more seats to get you there?



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The New Public Offerings

In today's online economy, anything—and everything—is legal tender.

A laptop for a lap dance? New York isn't Buenos Aires, where some residents have established an all-barter economy. But with online stock trading no longer quite the thrill it used to be, more and more New Yorkers are on craigslist.org swapping cargo pants for CD burners, filing cabinets for cell phones, and just about anything for "a massage." A sampling. VANESSA GRIGORIADIS

Teach me how to invest in Real Estate/massages 4 u
male entrepreneur needs to learn the ropes of buying investment property and will give massages in trade. prefer a female teacher.

I can make a cheese cake
that weighs more than your head! will trade for movie tickets.

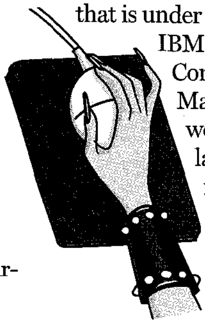
Tiffany & Co. diamond pendant for fur coat—no, really
Trade me a fur coat for a ⅓ carat brilliant cut diamond pendant from T & Co. I like fur; I don't like my ex-boyfriend, and the necklace reminds me of my ex-boyfriend. See?

Free Apt. Cleaning for . . .
Hi, I am a responsible, dependable male in my mid-thirties who would like to clean for you once a week. All I ask in return is that you let me wear my maid's outfit.

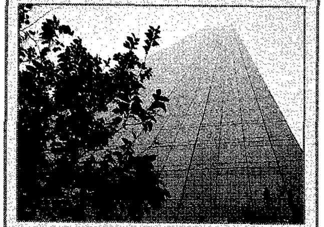
Swap your books for my tv
20-inch Quasar, no frills but good picture and a working remote. You must pick up from Washington Heights. Looking for Pynchon, Tolstoy, Joyce's *Ulysses*, Beckett, Rushdie, Burroughs, Bukowski, anything really . . .

I'll give you a haircut if you offer me something good
so, i am not a professional hairstylist or anything. i just like cutting hair, and i can't afford to go anywhere to have my hair done so i figured there have to be similar people out there. people tell me that i'm good. i'm not looking for money but books, clothes, canvas.

Dominatrix Barters Play for New Laptop
Young, blonde Pro-Domme will trade you play time for a new laptop. We will go to Circuit City . . . purchase it and play in the same day! . . . I will consider a pre-owned laptop that is under a year old (Dell, IBM, Sony and Compaq only). No Macs. P.S. last week's barter landed me a new CD Burner and a new DVD player so I am set with that stuff guys.



PLAYERS CLUB: Trump World Tower.



REAL ESTATE DEAL OF THE WEEK

TOWERING HOMER: Some New Yorkers avoid their neighbors. But the financier who swapped two low-floor apartments plus $8.35 million for a penthouse in Trump World Tower has an incentive to meet his: The other apartment on the floor is Derek Jeter's. The buyer—a huge baseball fan—"spends only about one week a month in the city," notes Charles Glatter, his Halstead broker. Not a bad pied-à-terre: The 4,800-square-foot place, on the eighty-eighth floor, has huge windows and a view clear to Jersey. In case you're shopping, the one upstairs is still available, for $16 million. JOY ARMSTRONG

JACKASS VS. *GRAND THEFT AUTO:* Who's the sickest of them all? A CULTURAL TIMELINE . . .

William Bennett must be having conniptions: Not only did *Jackass: The Movie* shoot to No. 1 last week, but now the much-awaited sequel to the hit video game *Grand Theft Auto* is out (and flying out of stores). Players of *Grand Theft Auto: Vice City* must shoot, steal, and screw to gain money and power. Purely in an effort to ascertain just how low entertainment can go these days, we put film and game to the test: Is it more culturally depraved to spend an hour and change watching Johnny Knoxville mangling himself or to play a bloodthirsty virtual drug dealer?

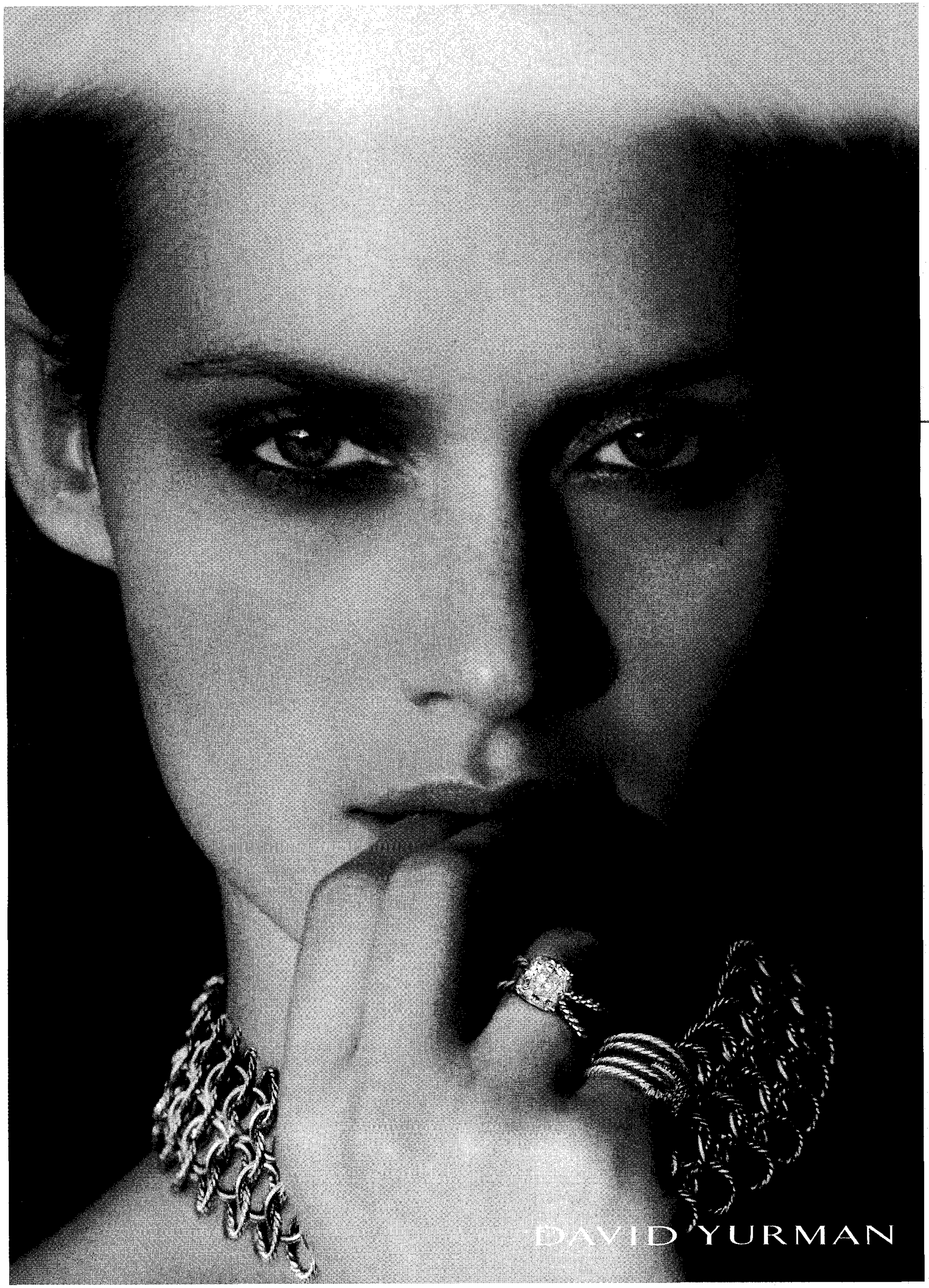
SARA CARDACE

:10	:30	:40	1:00	1:10	WINNER...
Ten minutes have elapsed . . . *Jackass*: Johnny Knoxville and crew go joyriding on a hijacked shopping cart. *Vice City*: You steal a police car after a drug deal gone sour leads to a mob massacre.	*Jackass*: G-string-clad "Party Boy Japan" causes panic at a Tokyo department store. *Vice City*: You start a labor riot among disgruntled factory workers by slaughtering four of them with a screwdriver.	*Jackass*: Knoxville, in old-man getup, sails through busy intersection on an "elder scooter" screaming, "My brakes! My brakes!" *Vice City*: After butchering a helpless senior citizen with a meat cleaver, you steal her money and buy your first 9-mm. gun.	*Jackass*: Steve-O snorts wasabi, vomits onto a plate of sushi. *Vice City*: You find mystery drugs, take them, and fall head first down a flight of stairs.	*Jackass*: Steve-O humps a whale shark underwater. *Vice City*: After having sex with a prostitute, you shoot off her arms and legs and steal back your cash, winning both Health and Money points.	*Jackass*—by a hair. After all, they're actually doing this stuff, even if you shouldn't.

MAKING ASSES OF THEMSELVES: Is this a new low in American pop culture?

CRIMINAL BEHAVIOR: Or is this an even lower one?

ILLUSTRATIONS BY CHUCK GONZALES. PHOTOGRAPHS: TOP, FILIP KWIATKOWSKI; BOTTOM, BEN ZO.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Michael Wolff THIS MEDIA LIFE

Saving Private Arnett

Ex-CNN star Peter Arnett is heading to Iraq this week as a freelancer in hopes of one-upping CNN. But in the age of digitized battle, is there still such a thing as a war correspondent?

I WAS TALKING ABOUT WAR AND REPORTING over lunch the other day at the most sedate of midtown clubs with Kevin Buckley, who now holds a salubrious position at *Playboy* but who for many years covered the world's wars and misadventures. Kevin said he was starting to feel about the U.S. what he had felt about many of the hapless countries where he'd found himself in his career—dread that we are on the verge of sliding over a precipice. That elemental logic has been lost. That events are spinning way out of control.

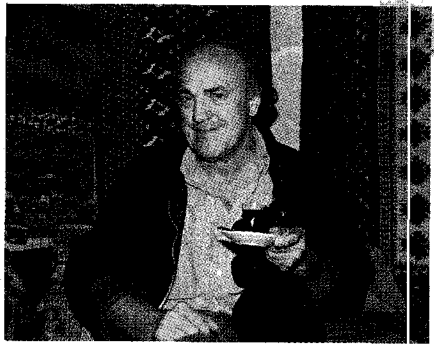
It threatened to become a glum lunch. But then, as we stood up, Kevin got a mischievous look and was suddenly beckoning me through a back door and I was following him down a woody, book-lined hall. From a corner shelf, he pulled out a two-volume book on American journalism during the Vietnam years, *Reporting Vietnam*. He quickly flipped through a set of black-and-white pictures of very young faces—Gloria Emerson, Malcolm Browne, Sydney Schanberg, Bernie Weinraub, Sy Hersh, Frankie FitzGerald, Michael Herr, Peter Kann—and then found himself. Kevin Buckley, now 61, was revealed as a 27-year-old *Newsweek* reporter, in fatigues, a full head of hair, and with a Nikon slung around his neck, sitting on top of an oil drum.

Wars, it occurred to me, are fought by young people, and I realized—with some sudden regret—that war reporters are, logically, young too.

It further occurred to me that this is not remotely so intuitive anymore: Wars are now reported by well-known people. Famous people, or people trying to get famous, are the faces—or the talking heads—of war.

Coincidentally, I had lunch the next day with Peter Arnett, possibly the most famous living war reporter, whose transcendentally young picture was also in the Vietnam book. At 67, Arnett is getting ready to go back to Baghdad—and to war.

Arnett is an equivocal, or transitional, figure in the history of war reporting. He is the real thing, an actual slogging-in-the-mud combat reporter, an anonymous wire-service guy who, by a media fluke (the advent of CNN and 24-hour news coverage), became, from the Hotel al-Rashid in Baghdad in 1991, a famous person. (Edward R. Murrow also got famous by a media fluke—but Murrow has always seemed sui generis.) Overnight, Arnett was the larger-than-life face of the war—harm's way's big enchilada. What every next-generation war reporter now aspires to be.



Of course, there isn't really a next, post-Arnett generation—or perhaps there is, but youth isn't the point. Positioning is.

There's the stylized ridiculousness of, say, Ashleigh Banfield and Geraldo Rivera, or the careful hauteur of Christiane Amanpour, or the equally composed big-foot gravitas of the anchors themselves (who are obviously the opposite of young) rushing "in-country" for an interview and background shot. And with them there is Arnett, whose positioning is as the last war correspondent trying to do what he did one last time.

As it happens, he is oddly able to do this, and all the other glamour-pusses are able to position themselves in the war picture, too, because nobody really does now what war reporters used to do.

TIME MACHINE: Arnett in a carpet shop in Baghdad during the Gulf War, and as a young war correspondent (examining a captured Chinese flamethrower) after a battle near the plantation town of Bau Bau in November 1965.

Nobody is covering combat—nobody is *in* combat. Armies, after all, don't invite reporters along to battle anymore; and the point about digitized combat is that there is nothing but an explosion (recorded by gun cams) to cover; and, what's more, highly paid famous people are not, as a rule, able to endure great discomfort.

JUST AS ARNETT IS GETTING READY TO GO BACK to Baghdad, and as the U.S. gets set for another war, HBO (a corporate sister of CNN) is getting ready to air, next month, a new HBO original movie called *Live From Baghdad*, which is about when Arnett and his colleagues Bernie Shaw and John Holliman became the last American correspondents to broadcast from the besieged city.

This is not really, though, the story of Arnett and Shaw and Holliman, but about their producer, Robert Wiener. It is based on his book and is from his point of view. It tells his revved-up, self-dramatizing story ("Wiener makes the characters in *Broadcast News* look they're on sedatives," says a Wiener colleague I know).

PHOTOGRAPHS: LEFT, FRANCOISE DE MULDER/CORBIS; RIGHT, AP WIDE WORLD PHOTOS.

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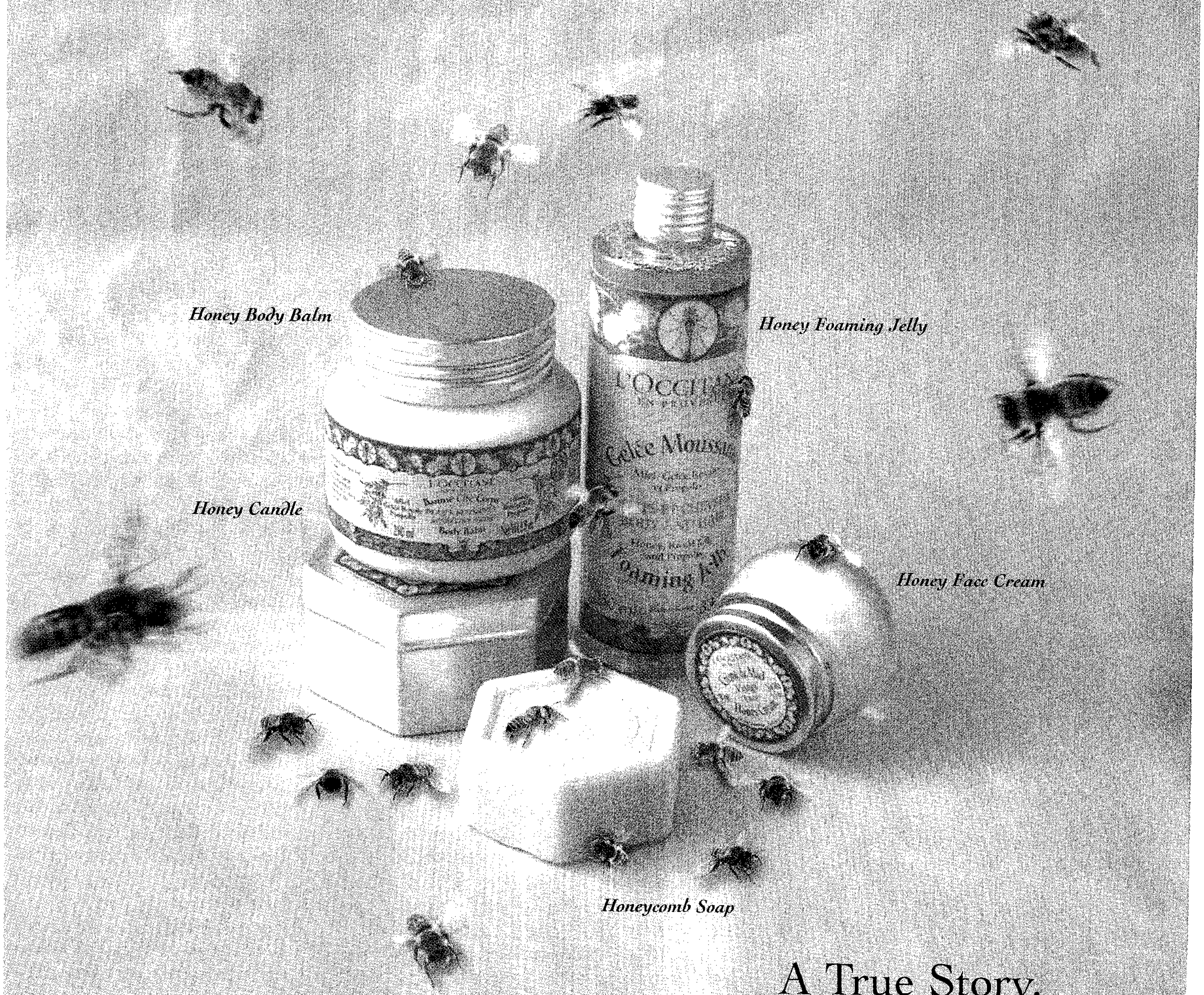
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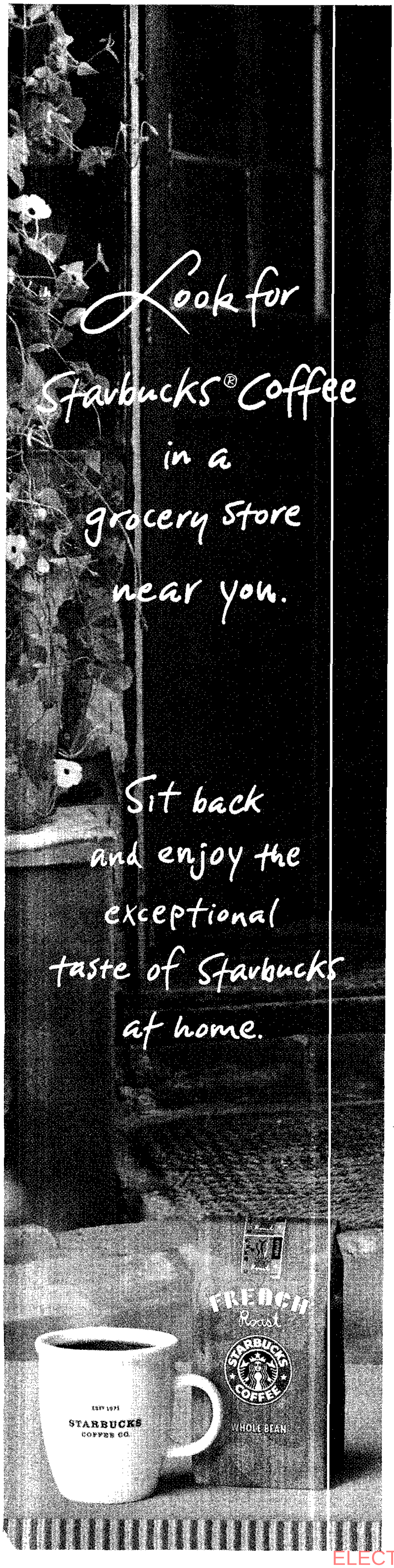


And in fact, his story is probably the central one: Modern war reporting may not be so much about the war reporter as about the war reporter's producer.

It's management (it's war with someone throwing a hissy-fit in the background) and staging. It involves both wag-the-dog and more specialized spreadsheet skills (even in the movie, most of Wiener's time is spent on logistical arrangements).

War reporting is too important to be left to mere war reporters.

Indeed, Saddam is certainly trying to control what we see, making him a producer—surely he's learned a thing or two about the media. And obviously, the Pentagon exercises great L.B. Mayer–size production controls. And then there are the news networks: The media, which used to be linked to one side or another (American reporters were side-by-side with American G.I.'s), now has its own overriding interests to protect (and each media corporation has *its* own interests—there's not only the war between U.S. and Iraq but also that between CNN and Fox) and conducts its own complex negotiations and diplomatic lobbying efforts.

Modern war reporting isn't so much about the war reporter as about **the war reporter's producer.** War reporting is too important to be left to mere war reporters.

Perception is a big battlefield—maybe the main one. (A proposition for the conspiracy-minded: It's not about oil; it's about pictures.)

Which brings us to what each of the parties is looking for: the bounce.

The last time around, the bounce went to Arnett, Shaw, and Holliman, and briefly to Bush Sr., and most significantly to CNN. But since then, in ensuing wars, the bounce has been more elusive.

For one thing, the bounce has become a much more self-conscious enterprise. Arnett, Shaw, and Holliman were actually in harm's way. But Banfield and Rivera, for instance, have more clearly put themselves, or their producers have put them, into something like a *Fear Factor* episode. Likewise, George Bush is trying to repeat what his father did—and the sequel may not get near the ratings of the original.

The bounce has gotten much more competitive, too. CNN was a novel idea—and a marginal player—when Gulf War I began. Now, in addition to at least two governments vying to control the pictures, there are three 24-hour U.S. news channels, plus the BBC's 24-7 news operation, and now Al Jazeera and the South Asian news broadcasters as well as independent uplinks galore. It is likely that in this war, more than at any time in any other past war, we're going to be seeing a lot of the other side's version of it. The big bounce, many people believe, will go to Al Jazeera—we'll have correspondents on bad phone lines, and Al Jazeera will have clear and bloody pictures (just *whose* blood is, of course, the rub). Al Jazeera will likely be supplying pictures (arguably the other side's pictures) to our side.

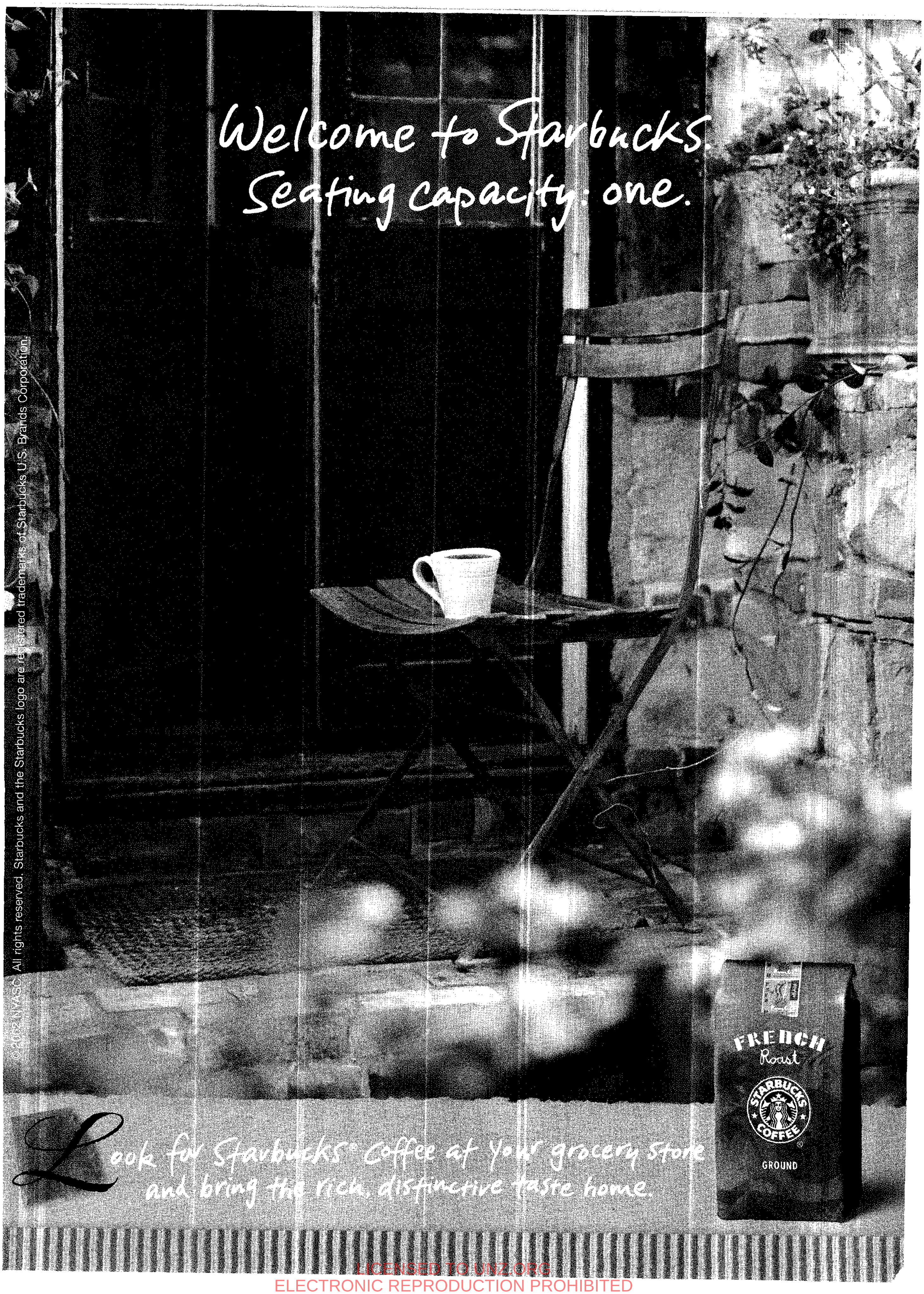
ARNETT, WITH HIS SQUEEZED PUGILIST'S FACE, is an odd and lonely figure—he's from another age (from another war).

Indeed, it's doubtful that fame, or the bounce, was what he was after in 1991. CNN was then still in its Ted Turner "the news is the star" incarnation. Many news people speculate that the change that happened at CNN (in part *because* of Arnett in Baghdad), when the paradigm shifted and the star became the news, is what led Arnett to get on the wrong side of the Tailwind scandal (wherein CNN, with Arnett as newsreader, maintained that the U.S. had used gas on suspected American defectors in Laos). Arnett was negligent or ambivalent in his star duties (not tending his brand), fronting for a weak story that would prove to be embarrassingly wrong—and took the fall.

After 9/11, Arnett hooked up with an indie news-production group, CameraPlanet—which does for-hire stuff and documentaries, and runs a rump Internet video-news outlet—and went to Afghanistan (at the initial meet with CameraPlanet, when it became clear that he was being sought only as a stay-at-home adviser, Arnett abruptly ended the meeting). And now Arnett, with a small CameraPlanet crew, leaves this week to go back to Baghdad to do a National Geographic Channel documentary, *On the Brink.*

His ulterior motive is to once again be in Baghdad when the shooting starts—as he, and everyone else, expects it to start—this winter.

It is poignant to find Arnett, as a freelancer (a 67-year-old freelancer at that) in a corporate world. It is painful, too, to think of him having to compete with his awful spawn, Banfield and Rivera, and, inevitably, *their* spawn.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And yet it seems right, too. If not Arnett, then who?

Now, Arnett is not only a vastly experienced war reporter but also a vastly experienced media-war reporter (both the once-anonymous wire-service reporter and the once-famous CNN correspondent—who can match that experience?), which gives an added element of fatalism to his view.

"You have to accept that this is artificial coverage," he says, describing the artifice with great war-reporting detail (the G.I.'s, he says, have gone from sympathetic young guys to frighteningly attired robotic figures).

It's about getting the gets. How many Aziz interviews can you do? That's the measure. Saddam, of course, will be the really big get. (Hitler would have been doing Berchtesgarden exclusives.)

It's a technology game, maybe most of all. Who's on the air is about who has the pictures, which is about who has the uplink. Or it's about what kind of stuff the Pentagon itself, from its superior gun-cam vantages, is handing out at the downlink points. This war may be as much an R&D battle of picture delivery as about payload delivery. (Why not equip G.I.'s with infantry cams and let them narrate their own tape roll on the *Today* show—scripted, of course, by Pentagon flacks?)

And then there's the competition. In the first moments of the Afghanistan war, Roger Ailes poached CNN's man in Afghanistan—did the deal over a satellite phone. Kept upping the price. It is possible, of course, that Arnett could be bought—which is sort of the point.

His expectation is that, out of fear and practicality and Pentagon pressure, the U.S. news networks will flee Baghdad—reporters will relocate to U.S. press camps (last week, CNN was being threatened with expulsion from Iraq)—leaving Arnett's as one of the few recognizable American voices and him as one of the few talking heads who can walk the walk. "One reason I can do this," he told me, "is that I've done it enough to make a reasonable assessment of survivability." Then CameraPlanet will retail Arnett out to domestic and international news outlets.

Or it will happen in an entirely different way. Nothing like anyone expects—except for some new, idiotic, blithering news-channel heads. You don't really get the sense from Arnett that he thinks war and media will fall into his hands so perfectly again.

Still, he obviously has to go back. He's not only the last war reporter but inexorably linked to Iraq—just the way the Bushes are. It's ritual. ■

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James J. Cramer THE BOTTOM LINE

Dot-comeback

Nobody can quite believe it, but there are four legitimate—and deserving—Netco's that are reviving the lost promise of the New Economy. And their stocks are bargains (seriously).

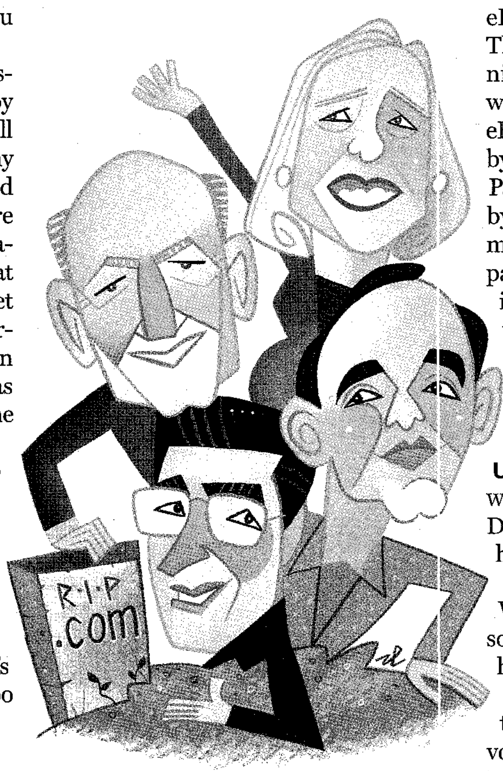
MAYBE HENRY BLODGET WAS JUST EARLY. Blodget, if you remember, was the Merrill Lynch Internet analyst who predicted that there would be only three or four winners in the Net world. He urged clients to buy a basket of Internet stocks, because you couldn't tell which stocks would win.

Of course, that turned out to be a disastrous recommendation—compounded by Blodget's fealty to the losers that the Merrill investment bankers pushed on him. Any basket of Net stocks has simply crushed you since that ill-fated prediction. Yet here we are in year seven of Net commercialization, and Blodget's looking mighty right, at least on the number of winners. A quartet of Net stocks—Amazon, eBay, USA Interactive, and Yahoo—have broken out. In fact, in a period during which business has stultified for virtually every company, the quartet is showing the type of viral profit and revenue growth that was once so widely promised. All of these stocks are at or near their 52-week highs and have explosive fourth quarters ahead. And in what is a tough admission for this veteran dot-commer, I am kicking myself that I don't own shares in any of them. Perhaps, though, when you consider what's going on at each company, it's still not too late to get in.

Amazon

HOLY COW, CAN YOU BELIEVE THAT JEFF BEZOS stayed with this company the whole time? Can you believe he didn't jump ship or ditch the darned thing when the going got tough? Instead, he dug in his heels and created the best international hard-goods retailer in the world, save Wal-Mart. Now it's ready to move into apparel, and if its CD and photo-equipment businesses are any gauge, it could pull off that difficult transition without a hitch.

And yet the analysts still say Amazon's growth is unsustainable. Those who loved Bezos when the stock was in the hundreds now hate him! What hogwash! Amazon's set to have the biggest Christmas ever. It posted a spectacular $27 million profit in the almost always horrid third quarter. In short, Amazon has won. Winners deserve higher stock prices. I can see Amazon—now trading in the high teens—trading in the high twenties by this time next year.



WAKING THE DEAD: Clockwise from top right, eBay's Meg Whitman, Amazon's Jeff Bezos, Yahoo's Terry Semel, and USA Interactive's Barry Diller.

eBay

WHO WOULD HAVE FIGURED THAT AMERICA was going to ditch classified ads, suspend yard sales, and decide to sell everything online? Who would have foreseen that so many would get comfortable buying used goods from people they don't know? Meg Whitman did. The redoubtable eBay CEO has created a colossus that exploits the Net's best feature: the interactivity (in eBay's case, between buyers and sellers). There was a time when dozens of companies vied to be the auction site for the world. All have fallen by the wayside except eBay, which just made any challenge futile by buying online-payment processor PayPal. Whitman simply outsmarted everyone by moving aggressively to gain a critical mass of buyers and sellers, thanks in large part to the site's ease of use. Now she's raising fees, a privilege that naturally accrues to this auction monopoly. EBay could trade to $80 (it's now around $60) before it is so outrageously overvalued as to attract mutual-fund sellers.

USA Interactive

WE ALL SHOULD HAVE KNOWN THAT BARRY Diller had something up his sleeve when he sold those entertainment assets to Vivendi and decided to focus on the Net. We all figured he was obsessed with doing something sexy in Hollywood—but nope, he was busy doing something boring online: creating a worldwide company that takes a cut of millions of transactions involving travel, leisure, and entertainment. Boring but *extremely profitable*. In fact, USA Interactive, with tons of cash to make acquisitions, might become the most valuable of the quartet over the next five years.

Many of you may not even realize that you are doing business with Diller. But if you have used Hotels.com or Expedia, two dominant travel sites, you have been pay-

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ILLUSTRATION BY ROBERT DeMICHIELL.

ing a nice vig to USA Interactive. The only laggard in Diller's stable is the Home Shopping Network. Look for Diller to unload Home Shopping, perhaps to Comcast, perhaps in return for cash or Comcast stock. USA, now at 25, could shoot back up to its 52-week high (33).

We all figured Barry Diller was obsessed with **doing something sexy in Hollywood**—but nope, he was busy doing something boring online. Something **boring but *extremely profitable*.**

Yahoo!

YAHOO'S STUNNING COMEBACK CAN'T BE explained by the leadership of Terry Semel, the chief executive officer who came out of the entertainment industry. It can be explained only by the remarkable implosion of America Online as an advertising vehicle. The arrogance of the AOL ad team was so legendary that many advertisers flocked to Yahoo, which had better technology to handle the newfangled ad formats anyway. Almost overnight, online advertising went from being so expensive as to be unworkable to being so cheap as to be a must, and the only site that's really benefiting is Yahoo.

The online behemoth has 93 million active users, up 35 percent year over year, which is the best growth I have found of any company on- or offline. Ever since Sue Decker, the fantastic media analyst at the old Donaldson, Lufkin & Jenrette, became the chief financial officer a few years ago, we have seen this company go from being some weird Internet playpen to being a highly disciplined, focused company that actually fires people if they don't show up for work. Quite a change! Yahoo could go to $20—it's now at $14—and still be cheap on 2004 earnings.

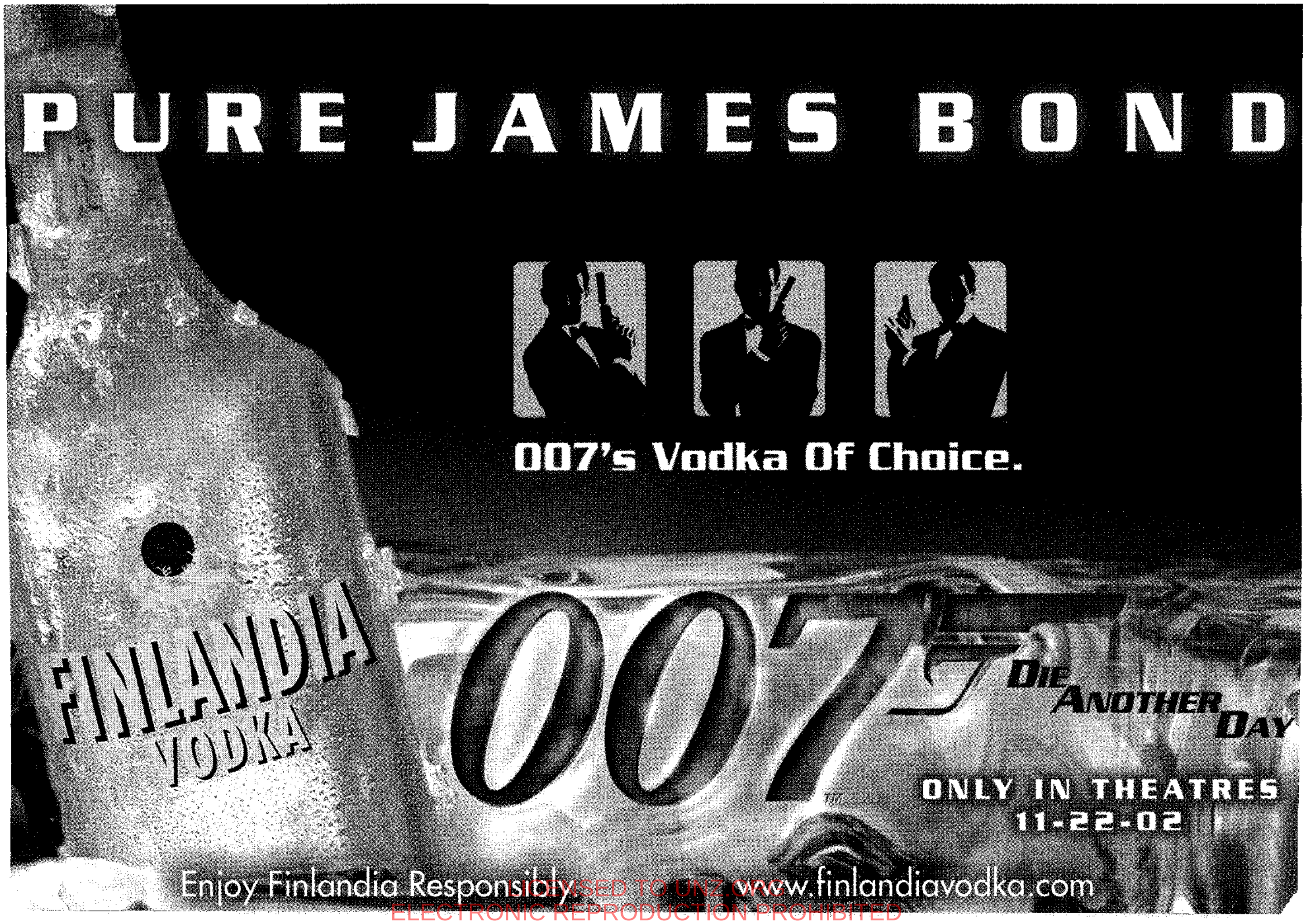
GIVEN THE CARNAGE IN THE SECTOR, AND THE attendant crushing of the stocks of so many companies that came public in the late nineties, this quartet can now pick and choose among the ruins to augment their stables of product. And all of these four companies are acquisitive in nature.

It's ironic, of course, that a sector that was so loved by analysts and the public is now entirely written off by virtually everyone in the investing public. That's why the stocks, even after their great quarters, have failed to react sufficiently to the good news. That disconnect won't last forever, as a whole new class of portfolio managers, untainted by the dot-com delirium, recognizes this quartet as the deserving survivors of that wacky era.

It's hard to believe that the shake-out could happen so fast, that this new technology could sort itself out so rapidly into four winners and literally thousands of losers.

But it's over; the winners have been declared. The four champs and their stocks will soon be recognized as the only way to play what was once thought to be the New Economy. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *e-mail: jjcletters@thestreet.com*



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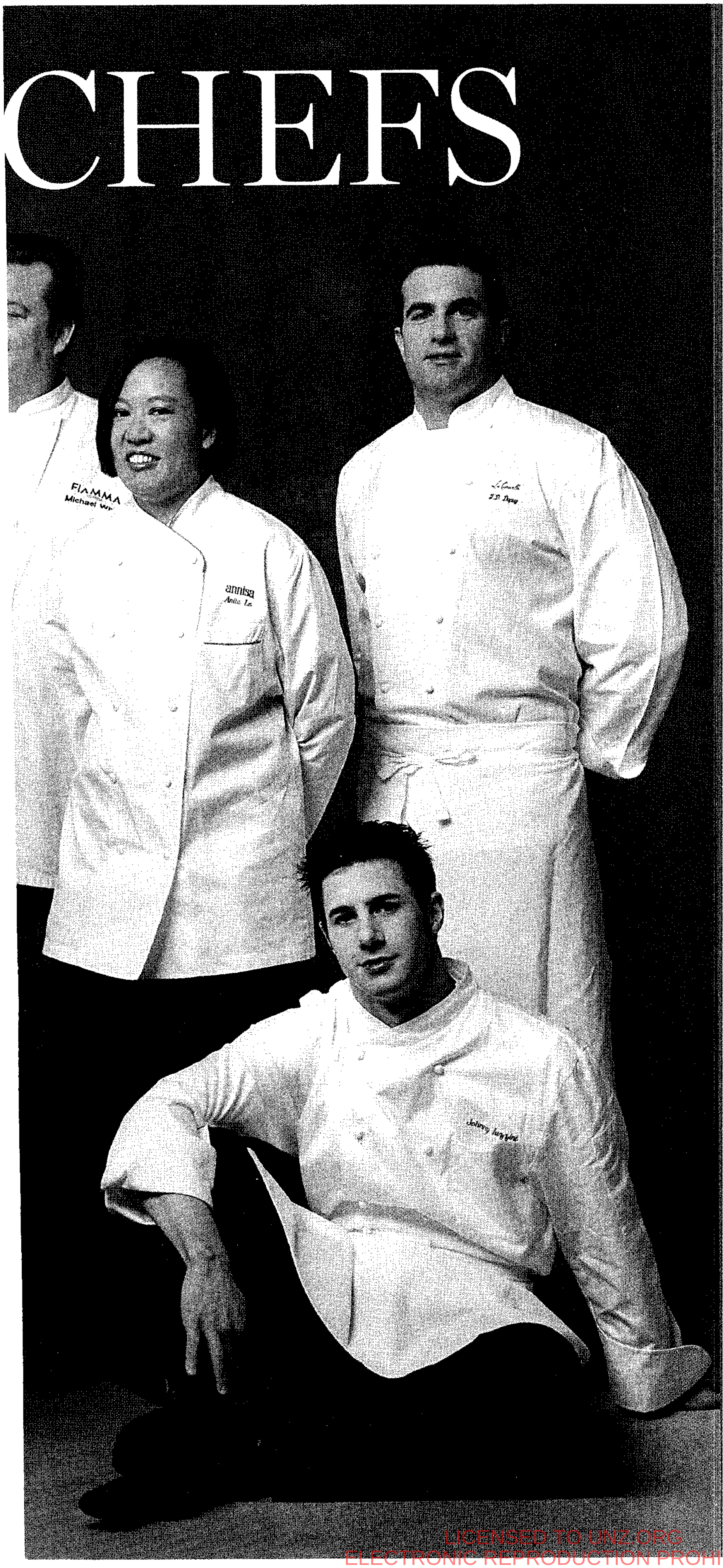
HAIL TO THE

Ouest
Thomas Valenti

WINNING WHISKS: Standing, from left, Tom Valenti of Ouest, Scott Conant of L'Impero, Jonathan Waxman of Washington Park, Michael White of Fiamma, Anita Lo of Annisa, and Troy Dupuy of La Caravelle. Seated, from left, Patricia Yeo of AZ and Pazo, Mario Lohninger of Danube, and Johnny Iuzzini of Jean Georges.

CHEFS



INTRODUCING *NEW YORK*'S FIRST ANNUAL CHEFS AWARDS

By Gael Greene

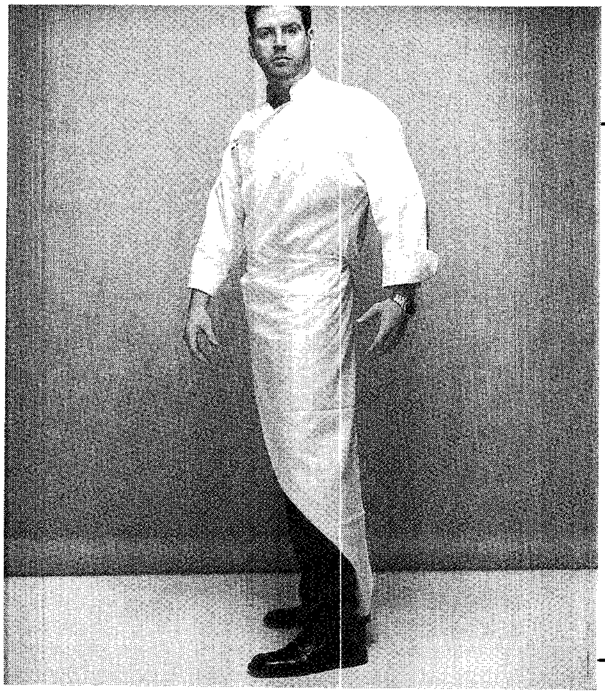
Who are the new star whisks in this best of all eating towns? What obsessed soul has perfected a liaison of tastes and textures so sense-shivering it makes a foodie weep? What inspired artist brings a fresh direction to what strikes us at times as culinary gridlock? When *New York* decided to present its Chefs Awards 2002, we determined to look beyond the chef legends, the founding fathers (and mothers), and the constellation of superstars.

In the year's thousand new restaurant launches, we looked for the boldest. We wanted to celebrate the born-again chef and the overlooked wizard, the next heir to the pastry crown before we drowned in the ooze of a flourless chocolate cake.

Who could be the next Jean-Georges Vongerichten, Alfred Portale, or Eric Ripert, the next Daniel Boulud or Nobu Matsuhisa? Who might be a driven spirit to make David Bouley seem normal and Mario Batali less *molto*? We asked Alfred, Jean-Georges, Daniel, Eric, and Mario. We couldn't find Nobu . . . though we did surprise David in his cellar lab, where he was working to perfect a candied seaweed crisp he'd tasted at Spain's ebulliently creative El Bulli.

From our critics and these masters came names with promise, including a few no one will recognize: aggressive comers, self-starters fresh from gigs in European kitchens. A few are distinct long shots. It takes more than knife skills, discipline, reasonable sanity, a rich father-in-law, charisma, media smarts, and a partner who can schmooze the clients and draft a sound business plan to make a solid landing, much less reach Valhalla.

Photographed by Brian Doben



RISING STAR

Scott Conant

L'IMPERO

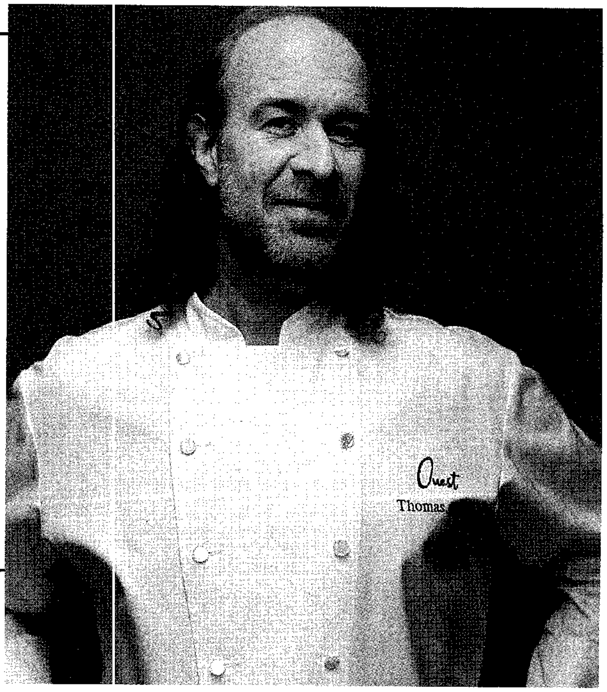
To Think That I Ate It in Tudor City. At last, Scott Conant has the smart partners and luxurious room he deserves to make his mark. Moored in the heart of unfindable Tudor City—a romantic cottage in a charming enclave—he dares to cook more authentically Italian than ever, with wild-mushroom fricassee on creamiest polenta, moist roasted baby goat on "groestle" (potato pancake), and luscious baked rigatoni with tripe. Demanding Italians have watched this CIA grad grow under the exacting Paul Bartolotta at San Domenico and later at Il Toscanaccio, Barolo, and Chianti (where his food outshone everything else). Despite his matinee-idol good looks, till now Conant has always been happiest in the kitchen, even cooking on the line. But if the stars fall his way, he may learn to bask in the limelight (and do some all-important schmoozing with the customers).

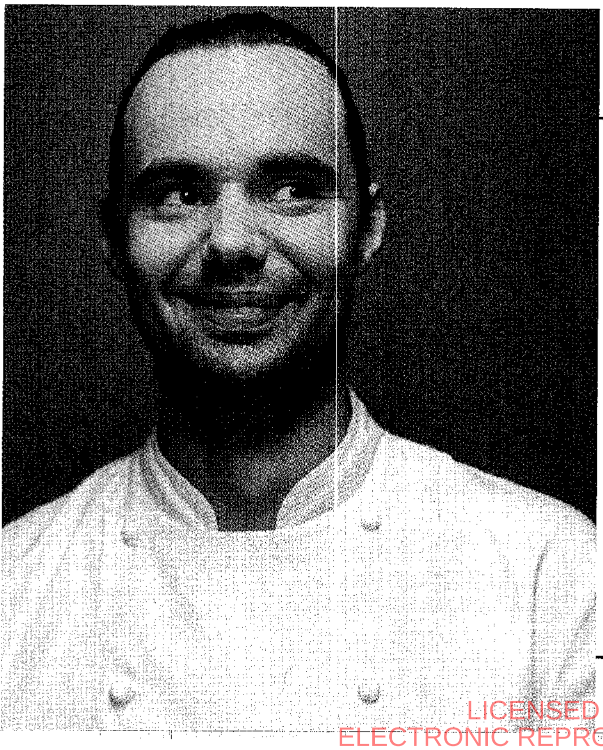
REASON TO MOVE TO THE WEST SIDE

Tom Valenti

OUEST

Have Lamb Shank, Will Travel. We've followed Tom Valenti to Alison's-on-what-was-that-street?, then to Cascabel on a wrong-way-one-way stretch of Lafayette. Now in clubby, laid-back Ouest on supposedly forbidden Broadway, he strikes us as even more confident in the bold flavor layerings of his oyster pan roast and braised short rib on soft polenta. "I'm touching taste memory," he says, content that the clamor for his sophisticated comfort food and a well-honed crew free him to go fishing again. Though he rubbed up against starry ambition at Guy Savoy and in Alfred Portale's kitchen, Valenti is not driven. But now that he's shown that Central Park is not the impregnable great divide, high-ambition seeds like Aix and Andy d'Amico's Nice Matin are shooting up nearby, and Valenti himself will be recycling taste memories of Italian boyhood in a new spot on West 75th. So much for fishing.





OUT OF THE SHADOW

Mario Lohninger

DANUBE

When David Is Goliath. No need to sling more mud at David Bouley. Danube was his dream (or a lovely folly he filched from Warner LeRoy). But now insiders agree Danube is even better than Bouley itself, thanks to executive chef Mario Lohninger. We marvel at the depth of his oxtail consommé with bone-marrow dumpling, the impact of blue fin and hamachi with Key-lime pickled onion, and the lightness of cheese ravioli with summer corn and smoked mushroom. Does Lohninger shrivel whenever Bouley bursts into Danube's dining room seeming to claim credit for inventing what Mario believes is his? "I'm trying to be humble," he says. "I'm happy to be learning." At 29, the Austrian import thinks he's ready to shake out from behind Bouley's charisma. Maybe that's why, in a recent press release on the kitchen's new, less-Viennese direction, Bouley gives him a share of the kliegs.

STYLING BY JENNIE LOPEZ. MAKEUP AND HAIR BY ALBERTO LUENGO.

POISED FOR THE BIG TIME

Anita Lo

ANNISA

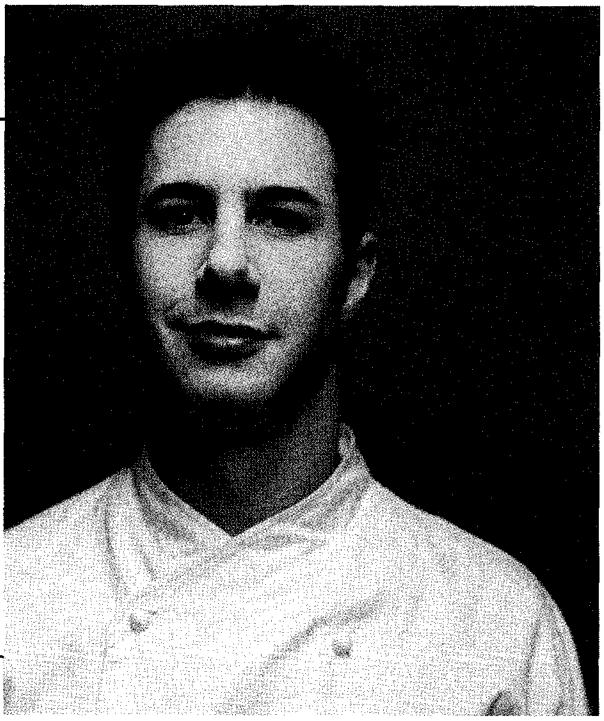
When Zen Is Not Enough. Anita Lo is off the flight path of fickle chic in her cubby of Zen serenity on Barrow Street. But her kitchen is charged with energy, and at 36, she has come into her own at Annisa—"not a boom business, but doing well and then some." Her refined touch and flavor balance are striking, from the first white-anchovy amuse-bouche to the beguiling miso-marinated sable with silken tofu in a bonito broth, and a stunning lacquered squab with candied walnuts and tea-smoked foie gras curls. An academic who fell into cooking ("I had no choice"), Lo—who worked at Le de Bistrot Maxim's, with Bouley, and with David Waltuck, and who did some stints in France—chose to go small. "I wanted complete control." Now she's ready to jump to a brasserie, too, given the right partner. "I don't want to be on the line in fifteen years," she admits. "I want a life, a house in the country. Like Danny Meyer."

NEW CROWN PRINCE OF PASTRY

Johnny Iuzzini

JEAN GEORGES

Go West, Young Man. At 19, Johnny Iuzzini was flipping tuile for Daniel Boulud at the original Daniel. When he decided to take a break and see the world at 28, Boulud lent him $10,000. No wonder he thinks of Boulud as a second father. Yet years later, when the top pastry toque on 65th Street walked, Papa didn't quite trust an American to head his pastry crew, which turns out the classic French sweets he dictates. Happily, Jean Georges offered Iuzzini the chance to fly. "Jean-Georges gives you the spirit of what he wants, and you just go with it," Iuzzini marvels. Desserts come in flights: Luscious chocolate caramel mousse with hazelnut succès sits beside chilled, juniper-spiced chocolate soup with Devon cream; roasted pineapple with cardamom, next to mango soup with papaya and litchi-ginger sorbet. Once a platinum-spike-haired club kid, Iuzzini has mellowed, but he's still cute enough for media exposure.



COMEBACK KID

Jonathan Waxman

WASHINGTON PARK

California Dreamin'. "The kids in my kitchen just don't get it," a certain chef—and Jonathan Waxman fan—confides of his passion for Jonathan Waxman. "They don't see what we see in Washington Park." Well, maybe our love affair with Waxman's straight-ahead, Greenmarket-driven California cooking is sharply flavored with nostalgia. We were young and beautiful and smitten by his West Coast cool at Jams in the eighties, then witnessed his Icarus flights and resulting falls ever since. (Was I alone in loving his confusing mishmash at Colina in 1999?) Now we walk into this mellow-yellow room and see his ironic grin in the open kitchen and taste the mushrooms of the moment or the mythic Waxman chicken (forgive me for noticing that it's sometimes overdone), and it seems a lot like our redemption, too.

patricia yeo

BOLDEST LAUNCH

Patricia Yeo

AZ, PAZO

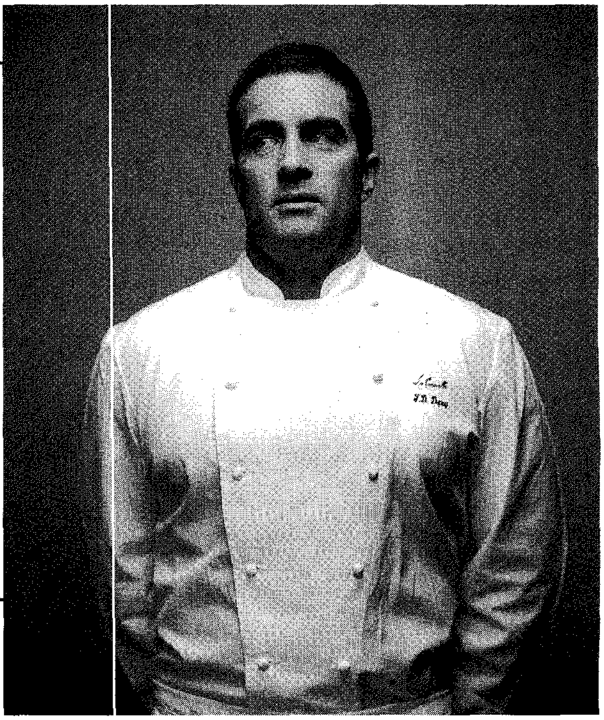
Counting Her Zzzzz's. It takes exceptional grace to skate the fine line between fusion and dysfunction as Patricia Yeo did with her gutsy global spins at AZ. So both tongues and daggers (this is New York, after all) were poised for her attempt to double the ante at Pazo. But Yeo is not to be underestimated. Bobby Flay sensed that when he hired her at Miracle Grill right out of the New York Restaurant School: "She came with a little black dress and her knife set, smartest woman I'd ever met." (They left together to open Mesa Grill, and later, she came back from China Moon in San Francisco to open Bolo.) Her quasi-Mediterranean concept at Pazo seeks that same balance of comfort and surprise. Sure enough, after a confused start, she and her co-chef, Pino Maffeo, have kept the menu churning, upping the sensuality quotient. And Nicole Plue's visionary desserts are blowing us away.

SHAKING UP A CLASSIC

Troy Dupuy

LA CARAVELLE

Rocking the Citadel. It's no longer a question of pumping life into La Caravelle, that often-resurrected French sixties stalwart. No. It's time to ask if the crusty old dame can survive the searing heat generated by her newest chef-chevalier, Troy Dupuy. Revel in the Escoffier classics preserved on the menu here if you wish. But then you'll miss the sense-reeling experience of Dupuy's aesthetic: the exquisite detail, the obsessive layering of tastes and textures, the spices, the satin, the crunch. As in the chef's sautéed foie gras with gooseberries and pistachios, and his seared arctic char with celery, celeriac, celery seeds, and a kick of grapefruit. Even the poached chicken is an astonishment of surreal cooking. Clearly touched by Grey Kunz, after his Lespinasse-Washington gig expired, Dupuy earned his keep with kosher catering till he found a kitchen that would take his entire team. "We're extended family now," he says.



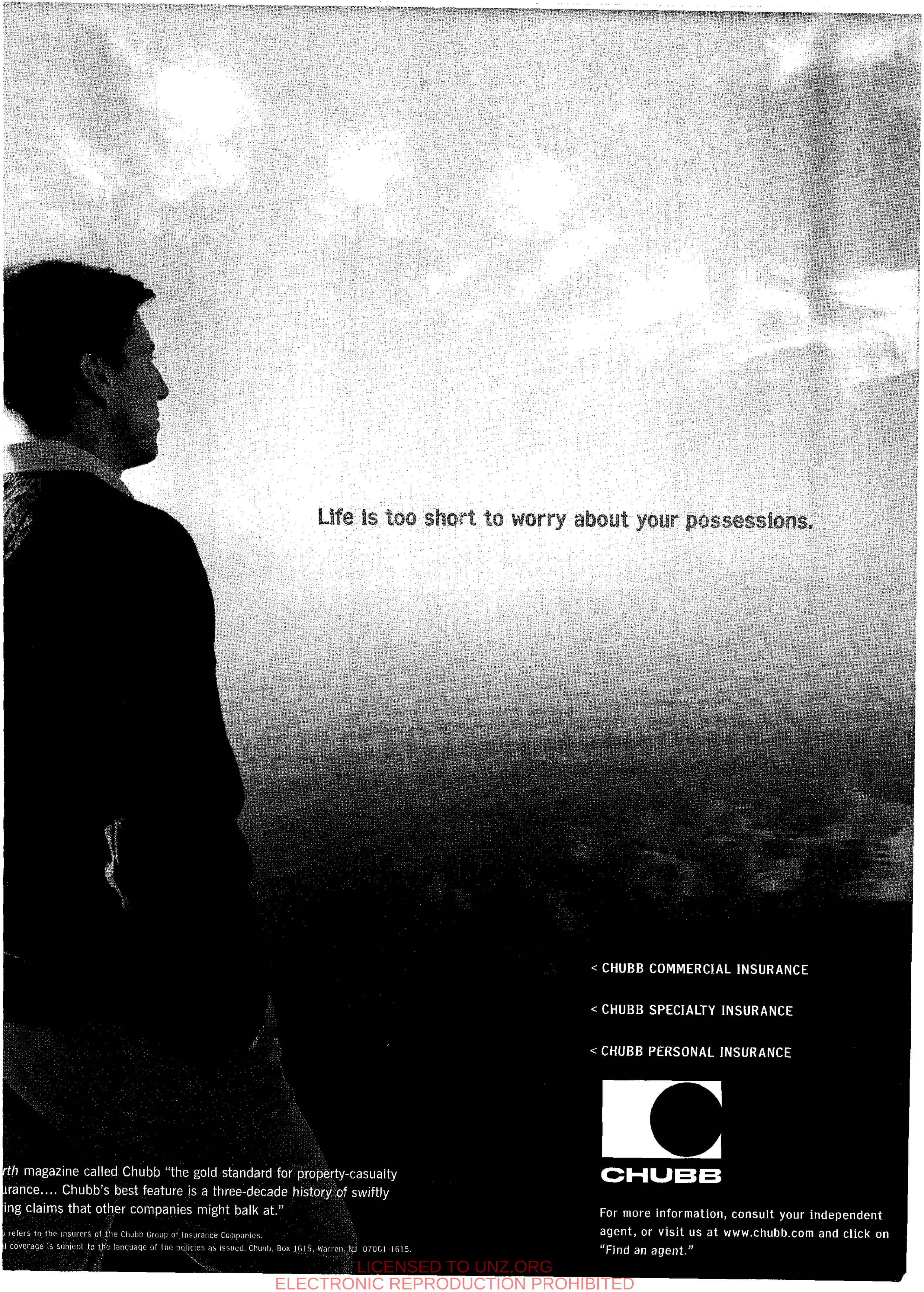
FIAMMA
OSTERIA
Michael White

NEW ITALIAN BRAVURA

Michael White

FIAMMA

New Toque in Town. O'erweening ambition can end in disaster, as we learned in high school from Lady Macbeth. So his pals worried about Steve Hanson—best known for neighborhood crowd-pleasers like Ruby Foo's—when they sensed his unabashed hunger for three stars in Fiamma. But he hooked his wagon to the right whisk in Michael White, whose food is as big and blowsy as he is. And New York loves it. Even the more jingoist Italians find him sufficiently Italian, citing his work with Bartolotta at Spiaggia in Chicago and his six years at San Domenico in Italy. "I spent eight years of my life in Europe to get that discipline," says White. "You can't believe how many cooks don't know how to clean an artichoke." There was sniping that Hanson would surely dumb him down, as one insider put it. Quite the contrary, White insists: "He was there from the beginning with his cattle prod," he admits. "But it's about letting me do everything I want to do."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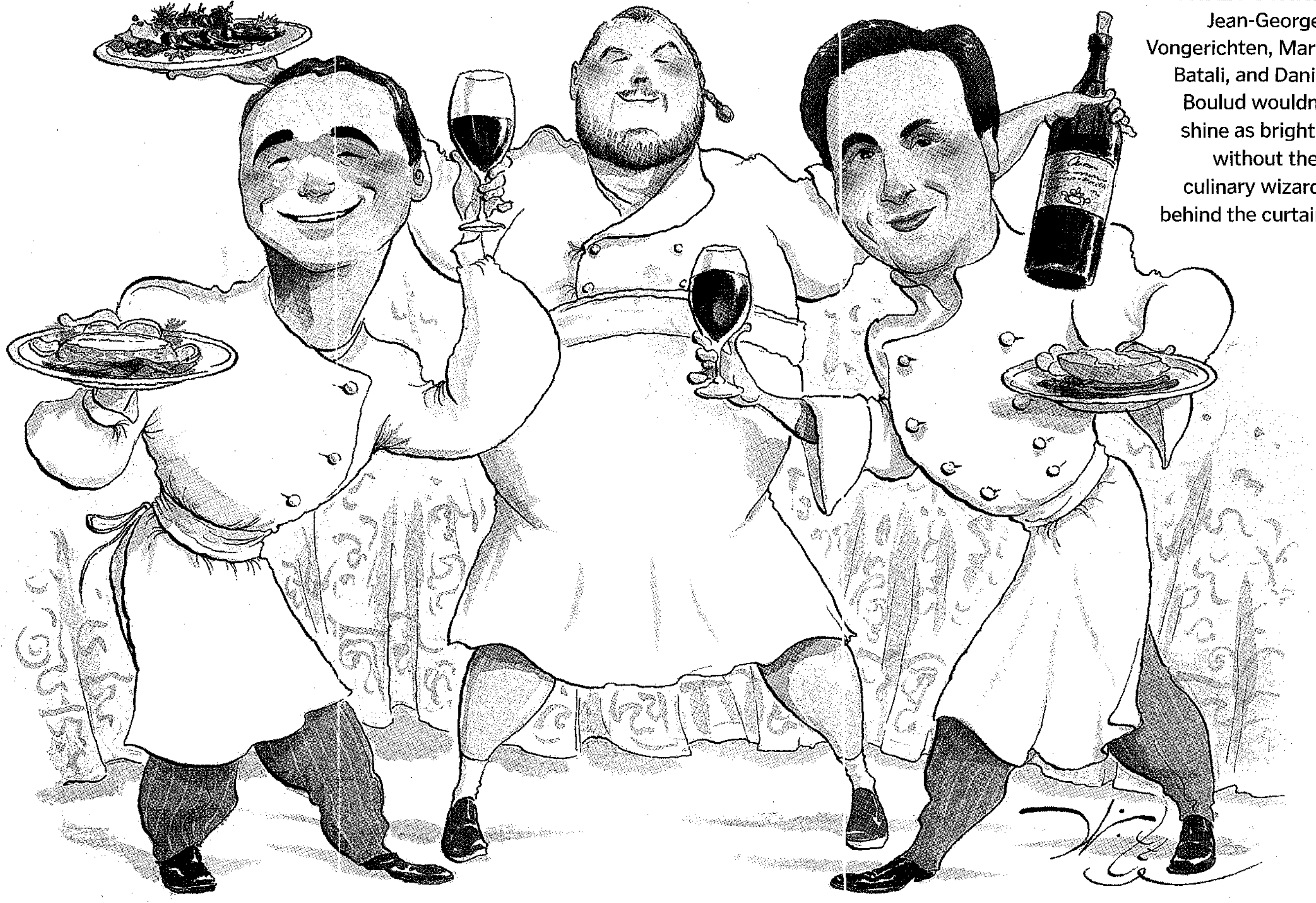

THREE STARS: Jean-Georges Vongerichten, Mario Batali, and Daniel Boulud wouldn't shine as brightly without their culinary wizards behind the curtain.

THE TASTE RACE

SUPERSTARDOM ISN'T ALWAYS CONDUCIVE TO GREAT COOKING. LUCKILY, AN UNSUNG CADRE OF TALENT IS WATCHING THE STOVE.

By Gael Greene

IT BEGAN IN THE LATE SIXTIES JUST ABOUT the time brand-new *New York* Magazine set off its first chatter. The lion of Lyons, Paul Bocuse, determined not to die on his feet in his Michelin three-star kitchen without seeing the world, gathered a band of rebellious toques, and the adventurers hit the jet stream. The world seemed amused by their shenanigans, their bass en croûte, and their raspberry sorbet. Our vulnerable town, always primed to keel over for anything French, was already confronting the first intimations of nouvelle cuisine, soon to unleash oceans of beurre blanc, vegetables lashed together with scallion, and calligraphy written in raspberry coulis on the plate. Even if you hadn't grown up on overcooked lamb chops and macaroni and cheese, how could you keep your socks on?

The star chef's new eminence as matinee idol, entrepreneur, and auteur of pithy sound bites gave instant glamour and resonance to a discounted profession. Suddenly, Americans, fresh from small-town high schools or packing a law degree or retired but still lively enough to bake a mean apricot tart, moved into the kitchen. The two-paycheck economy turned us into an eat-out town.

Everyone we knew opened a restaurant (or backed one). Immigrants who couldn't get a job launched cantinas and noodle shops. The new American chef wannabes scrambled for respect in the kitchens of our town's fabled French chefs and skinned tomatoes for legendary Italian restaurateurs.

Thousands of restaurants were birthed, flourished, were revised, floundered . . . thousands of restaurants died. Now, more than 30 years later, one may hear the stuffi-

Illustration by Michael Witte

est Francophile concede that New York is the best city in the world for eating out. Platoons of raw recruits emerge from America's myriad professional academies, gung ho for fame and loot and residuals. The more ambitious will finagle or fight for a spot in Daniel Boulud's kitchen or under Eric Ripert's eye, even make the rounds of great kitchens abroad, enduring the isolation and militaristic discipline for the mark on a résumé, but also to learn. Who could have predicted it would lead to celebrity chefs' posing naked in ads with their electric blenders? Or modeling Rockport soft-soles, as Rocco DiSpirito has committed to do.

Mario Batali mastered the home cooking he tweaked for Babbo in homey Italian mom-and-pop eateries. Is Batali a great chef? If chef means chief, that's Batali. He's a star, a force, an impassioned translator, a matinee idol (framed in garlic, in shorts and ponytail, on the cover of *Gourmet*), even if he's not a skilled technician and at times his kitchen stumbles. As one of his French admirers observes: "On a line with Jean-Georges, Daniel, Eric, and Bouley, he would be the *commis*. But Babbo is great." And with partner Joe Bastianich, he transports us, at Esca and Lupa, to Rome, Sicily, Trieste, only better.

At some point, Lupa's chef de cuisine, Mark Ladner, made the place his, Batali says, just as David Pasternack seems to own Esca (right down to the misspelled Italian on the menu). Could Pasternack take his Long Island fishing sources and decamp? Could Ladner go solo? That's why the Bastianich-Batali duo keeps opening places, says Mario, hoping their team won't stray. That's why he's planning something Spanish soon to engage Babbo's chef de cuisine, Andrew Nusser.

NOT ALL INSPIRED CHEFS CAN BE STARS THESE DAYS. SOME ARE OFFENDED BY THE FAME DRILL, SMOOCHING CHEEKS, KOWTOWING TO THE MEDIA.

Not all skilled and inspired chefs can be stars the way the game is played today. Some are too shy, too stiff, too insecure. Some quite accomplished cooks are offended by the fame drill, the need to kowtow to the press, to smooch cheeks, to be coached in media manners, to hit the road and sell that book. Some—especially pastry chefs—prefer anonymity in a far corner of the kitchen. Many go home at 10 P.M., having chosen family over fans, hanging out with their peers, and celebrity cook-offs.

Nor will every supremely gifted chef leverage the cachet of being No. 2 in a four-star kitchen into an entrepreneurial gamble. You need a stomach for risk. Daniel Boulud's award-winning alter ego, Alex Lee, seems to like the well-paying rut he's in. Boulud is often away promoting a book, ladling one of his sublime soups on the charity circuit, hopping on a private jet to show his face at a million-dollar wedding. He needs consistency at Daniel. He needs Alex Lee running the line. They read each other with ESP. "After all, I only have a daughter," says Daniel. "Someone has to inherit the business."

Andrew Carmellini—nominated unanimously as one of the best toques around—doesn't seem to burn with an itch to leave Café Boulud, even though his food must have a Daniel signature. Jean-François Bruel says he's happy at DB Bistro Moderne. "Daniel gives me freedom. I work on the menu with him. I can

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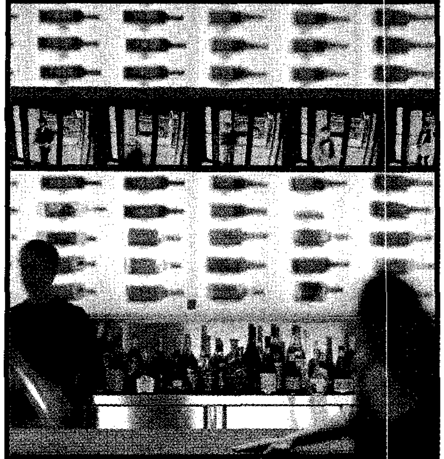

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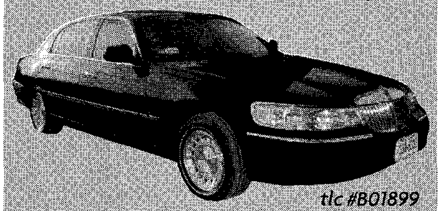

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do what I want with the specials. With Daniel, it's more like a family."

Though he's flung his empire wide, Jean-Georges Vongerichten almost always shows up when I lunch at his Nougatine, as if by hologram. And he does give his team room to create. At times, in fact, a minion takes too much leeway, and Jean-Georges may be too splintered to notice. But talent-in-embryo does find him. Sampling two tasting menus conceived by a duo of cooks Jean-Georges is betting on, a friend and I swooned and gasped as foodniks do when aroused. *Oh,* the Japanese red snapper with champagne-grape gêlée. *Ooooh,* the gorgeous steamed sable with crispy corn spaetzle in lemongrass consommé, all by Gregory Brainin, Vongerichten's nod to run his Perry Street venture.

One of my colleagues suggested we celebrate only chefs who actually cook, or at least can be found in their kitchens. Slim chance. The chef as vanishing species is an insult to us (Alain Ducasse dares us to find him anywhere and insists it shouldn't matter). But Ducasse has stuffed his Essex House kitchen with talent, and if I had a sugar daddy to take me, I'd be humble and wallow in luxe, knowing full well he wouldn't be seasoning my soup even if he were there. But New Yorkers do like a chef to pay his dues and maybe work the room. We celebrate the consistent joy of lusty flavors and perfect cooking at Gotham Bar and Grill. It's impossible to tell when Portale's not there, though mostly he is.

My last meal at Town (unrecognized and with Geoffrey Zakarian tending a party upstairs) was remarkable. Is that a credit for ex-chef de cuisine Cedric Tovar, a veteran of Robuchon in Paris who says he banished the anarchy he found in Town's kitchen? Or shall we salute his replacement, John Johnson, who has been doing Zakarian's complexly layered food since '44' at the Royalton? "I expedite and I cook," Johnson says. "And we both taste everything every day." Zakarian thinks a chef should eat on the town three times a week to stay current. But Town can be off. A near-perfect meal doesn't erase memories of inedible squab a month earlier.

Alas, the golden era of Chinese cooking has tarnished. The great master chefs of the seventies have vanished. As soon as a fledgling enterprise in Chinatown gets a rave and the clientele turns less Chinese, the kitchen loses respect and waiters turn churlish. Chuen Ping Hui, distracted by his Elmhurst spot and shopping for midtown space, ignores Ping's Seafood on Mott Street, though his wife Nancy promises the Hong Kong hotshot will reform. And I bet he will, at least for a while, if he finds that uptown perch.

(continued on page 131)

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CHEF POWER

WHO DAZZLES, WHO COUNTS, WHO MAKES US TREMBLE, AND WHO WAS WHO IN OUR TOWN'S BEST KITCHENS. *By Gael Greene*

The Super *Stars*

The very top of the food chain.

DAVID BOULEY
Bouley, Danube
Stalked by demons and setbacks after early meteoric fame at the original Bouley, he is back at the new Bouley, and as obsessed as ever.

DANIEL BOULUD
Daniel, Café Boulud, DB Bistro Moderne
Born into the French discipline, schooled by Michelin masters, toasted in the hot seat of ambition, he could, until recently, navigate his fiefdom by taxi. But now he's taking his Midas touch to pan for gold in Palm Beach.

ALFRED PORTALE
Gotham Bar and Grill
A perfectionist who actually cooks, he bonded French technique to skyscraper design and changed America's way of plating dinner.

JEAN-GEORGES VONGERICHTEN
Jean Georges, JoJo, Vong, Mercer Kitchen
Unarguably the most creative chef in America, he tries to be everywhere at once in his global empire.

ERIC RIPERT
Le Bernardin
The French pedigree tells: Dropped into deep water at 29 after the sudden death of legend Gilbert Le Coze, Ripert had the passion, talent, and charisma to emerge his own man.

NOBU MATSUHISA
Nobu, Next Door Nobu
The shimmer and shock of Japanese purity embracing Peruvian and Italian flavors didn't exist until Nobu dared. Now he rides the jet stream to riches, and stand-ins sliver the kompachi.

Top Toques and Solid *Contenders*

Brand names you can count on.

JULIAN ALONZO
Brasserie 8½
He opened with élan, wowing the critics; now he's torn between cooking to his inner tune and pleasing the less-savvy crowds.

FLOYD CARDOZ
Tabla
Of course it's not Indian food, I assure indignant pals from India. But it's Indian enough for Manhattan, and brilliant.

ANDREW DICATALDO
Patria
It took time to find his own more refined, nearly consistent Latino beat after stepping into Doug Rodriguez's oversize clogs.

BOBBY FLAY
Mesa Grill, Bolo
His southwestern fantasy became ours, inspiring a zillion riffs on the quesadilla. He's in the kitchen more than you'd guess, pitching big (if a bit too sweet) flavor.

KURT GUTENBRUNNER
Wallse, Cafe Sabarsky
He champions Viennese classics with authority, giving fans a rush, but for some, this *Gemütlichkeit* is a bit confining.

GABRIEL KREUTHER
Atelier
Inspired by seven years with Jean-Georges, he fills a very beige Ritz-Carlton dining room with color and buzz.

RICK LAAKKONEN
Ilo
A sublime tidal pool of sea critters and fine old-style duck inspire superlatives for this River Café ex, but the kitchen too often drifts.

ALEX LEE
Daniel
His peers know he's there—Daniel Boulud's alter ego and possible chosen son—but to the world, it looks, feels, and tastes very Daniel.

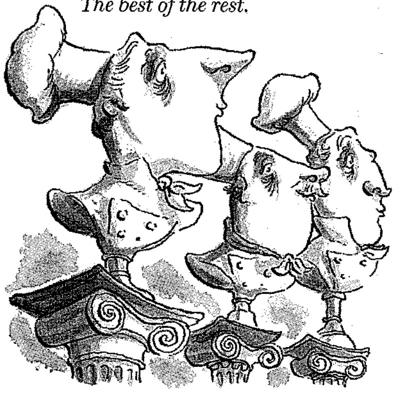
RICK MOONEN
Restaurant RM
At 47 and a family man, he got an offer he couldn't refuse. So he left Oceana to be a partner here, promising not to Xerox his Oceana signature dishes.

CYRIL RENAUD
Fleur de Sel
His meticulous French classics light up a modest space.

DOUG RODRIGUEZ
Chicama, Pipa
He's a force of nature, a legend for igniting the Latino blaze. But with

The Great *Chefs*

The best of the rest.



TERRANCE BRENNAN
Picholine, Artisanal
He put family life before klieg lights, but when he's good, he's nearly great. His passion for cheese revived our own.

SCOTT BRYAN
Veritas
He's not a player in the star-chef follies, so it's easy to overlook his impeccable work at stern Veritas, where he plays second fiddle to the stellar wine list.

ANDREW CARMELLINI
Café Boulud
He has the skills, the résumé, and the artistry, but Daniel keeps him on a short leash. Could he go off on his own?

TOM COLICCHIO
Gramercy Tavern, Craft
He's won raves since he was a boy wonder at Mondrian. Now he thinks he can keep Gramercy Park purring and run Craft, too—here, in Vegas, and who-knows-where.

CHRISTIAN DELOUVRIER
Lespinasse
This seasoned pro, tortured by insecurity, was good enough at Les Célébrités. He's surprised everyone (even himself) by leaping up a notch in Gray Kunz's abandoned St. Regis kitchen.

ROCCO DISPIRITO
Union Pacific
On the cusp of superstardom, this precocious food-press darling seems discombobulated emotionally. But it doesn't show at his tables, yet.

WAYNE NISH
March
Nish high-steps to his own celestial music, but you must be in the mood for the daunting dance of his tasting menu.

GEOFFREY ZAKARIAN
Town
Voted the chef most likely to be spotted out on the town at dinnertime, but his complex, intricately layered food can thrill.

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his mushrooming moguldom, Pipa has lost its luster.

MICHAEL ROMANO
Union Square Cafe
He's steady and reliable, the people's choice. His food may not bring a critic to her knees, but it usually satisfies.

MARCUS SAMUELSSON
Aquavit
Swedish cookery is limited, after all. While some go gaga over his forays into fusion, lobster roll with frozen ginger ale leaves me cold.

BILL TELEPAN
JUdson Grill
We love his market-driven cooking when it is simplest and wish he wouldn't try so hard to be modish.

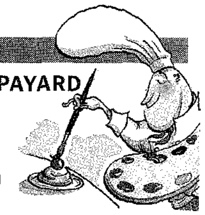
ALEX URENA
Marseille
The Villagey feel of Blue Hill was a better setting for Urena's adventurous and careful cooking than this hard-edged spot—but he's still impressive.

JOHN VILLA
Pico
The boy chef at JUdson earns grown-up credentials with his elegant translation of Portuguese cooking.

DAVID WALTUCK
Chanterelle
A new generation basks in the scent of luxury here, though the seafood sausage and pork with prunes that amazed us twenty years ago seem ho-hum now.

Pastry *Masters*

The crème de la crème.



WILLIAM YOSSES
Citarella
Remember the astonishing ice creams and pastries at Bouley? He's churning and gelling and tempering at Citarella now.

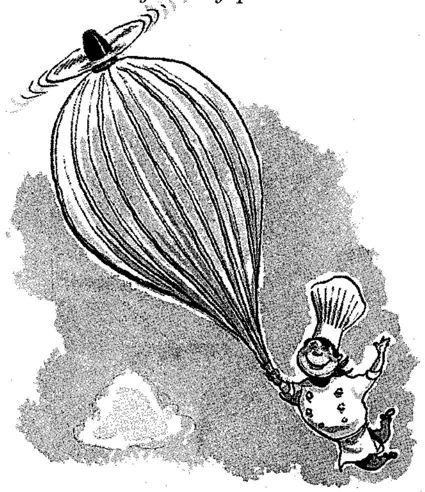
RICHARD LEACH
Park Avenue Cafe
The Mies van der Rohe of dessert has inspired a legion of imitators, spawning a thousand flying buttresses in pastry and chocolate.

FRANÇOIS PAYARD
Payard Patisserie
After setting standards as a master patissier—first at Le Bernardin, then at Daniel—Payard moved on to a sweet setup of his own, with irresistibles to carry away and marvelous bistro desserts.

RÉMY FÜNFROCK
Café Boulud
A Roger Verger disciple showcases herbs, chocolate, and a seasonal obsession to please Daniel Boulud.

Rising *Whisks*

The first-draft picks.



GREGORY BRAININ
Jean Georges
An aggressive and clever innovator at Jean Georges, this 32-year-old will run Vongerichten's proposed Perry Street project.

MARCO CANORA
Craft
Restless in Colicchio's aura—"The concept is Tom's," he says; "the menu is mine"—Canora is looking for real estate. Still, he hopes to keep a tie to Craft ("like Tom has at Gramercy").

NEIL GALLAGHER
Oceana
Invisible to the world, he pulled his weight in the kitchen of Daniel. Now he gets the title and toque at Oceana.

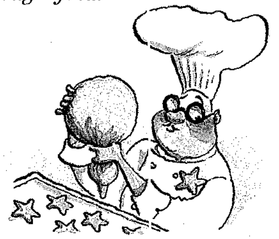
MARK LADNER
Lupa, Otto
It is impossible to tell what is Batali and what is Mark Ladner at our favorite trattoria, Lupa. Being best boy for Batali postponed stardom, but now he has a chance at Otto.

CEDRIC TOVAR
Theo
Geoffrey Zakarian sacrificed his Alsatian alter ego in the kitchen of Town, bringing instant uplift to Theo (where he is a consultant). It's a next step for Tovar toward a place all his own.

MICHAEL VERNON
From Le Bernardin to Geisha
"Humble, creative, good technician, charisma," says Eric Ripert of his most junior sous-chef and his choice to run the Serafina team's latest venture, Geisha.

Pastry Stars *and Contenders*

Sugar futures.



MARC AUMONT
Compass
Wooed from France to set up Bouley Bakery, Aumont's moved to Compass, where his stunning ice creams, his tangy fig tartare and pineapple carpaccio, score.

JEAN-FRANÇOIS BONNET
Atelier
He's got the charisma for a media breakout. Though his fetish for olive oil doesn't always work, other trendy inclinations do.

DAVID CARMICHAEL
Oceana
With the kitchen heaving, let's hope this mostly unsung talent keeps turning out treats like his striking passion-fruit baked Alaska.

PATRICK COSTON
Ilo
His peers admire his clear American flavors, decorative plates, and restraint. Nothing is too sweet.

KAREN DEMASCO
Craft
Demasco's artistry is sabotaged by the torturous concept of building your own dessert.

NICOLE KAPLAN
Eleven Madison Park
Her remarkably focused, natural, restrained, and luscious desserts just hint of zanier days at Circo.

ELIZABETH KATZ
Fiamma
This CIA grad prepped at Daniel, and it shows in her elegant revision of classical Italian dolci.

JOSEPH MURPHY
Fresh
He pleased Portale at Gotham; now he pleases us with more soul than his mentor Richard Leach.

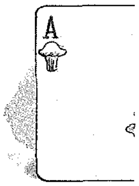
JILL ROSE
La Caravelle
She comes as "family" with Troy Dupuy from Lespinasse, her sophistication in sync with his.

Wild *Cards*

A class all their own.

REBECCA CHARLES
Pearl Oyster Bar
Her creamy chowder and lush lobster roll are a trip to the seashore.

GABRIELLE HAMILTON
Prune
A self-styled "kitchen grunt" has a devoted following for her eccentric, eclectic American grub.



ORHAN YEGEN
Beyoglu
His way is the only way, he'll tell you, but local Turks seem to agree as they compete for these second-story tables.

Great *Italian*

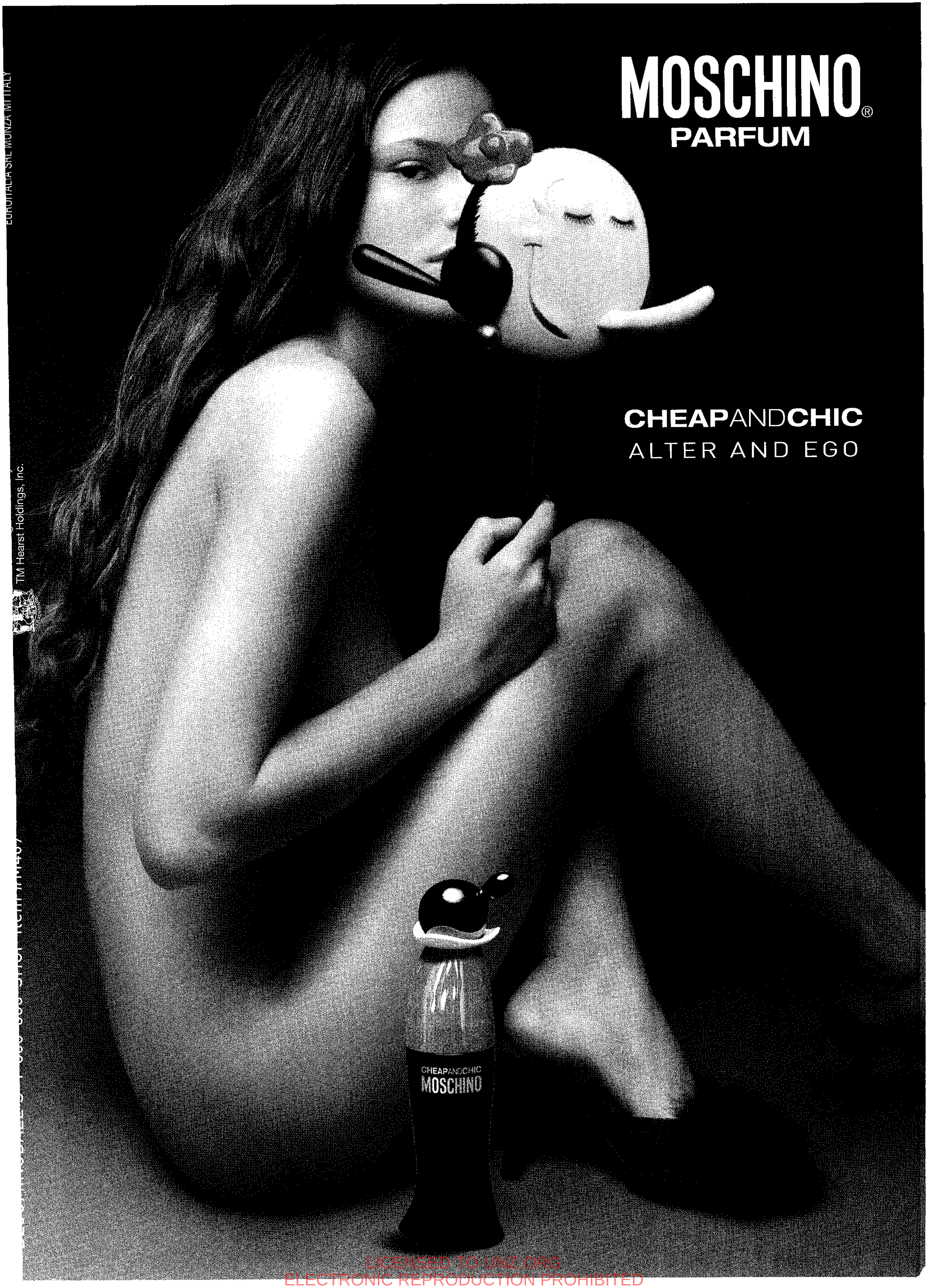
Honor thy pasta.

MARIO BATALI
Babbo
Batali is a fanatic, obsessed student of all things Italian, a clever marketer who (with partner Joe Bastianich) has given us a Roman cucina, Italian wines, homemade charcuterie, Triestean cruda, and, soon, Neapolitan pizza.

ODETTE FADA
San Domenico
After a lackluster interval, Tony May's homage to an ambitious spot in Imola came aglow again under Fada. Now her periodic retreats to Italy for inspiration grow longer; let's hope the renaissance doesn't falter.

DAVID PASTERNACK
Esca
Chauvinist Italians single out this Long Island fisherman as "the best Italian chef in new York," and we agree. "We kinda bang our heads against the wall," says his boss, Joe Bastianich, partner with Mario Batali here, "saying it's gotta be more Italian. But Italians love it."

FRANK DECARLO
Peasant
How Italian? The menu isn't translated. And—how refreshing!—he refuses to leave his kitchen. Ever. "I gotta be there when Eric Ripert comes," he says.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Sensei

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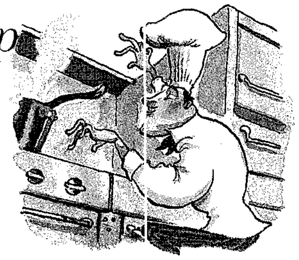
HIROSHI NAKAHARA
BondSt
Hiroshi choreographs New World sushi thrills with charming showmanship at the bar.

GARI MASATOSHI
Sushi of Gari
Disciples line up outside for the *omakase* reveries of this endlessly inventive master.

NAO SUGIYAMA
Sugiyama
Pilgrims seeking kaiseki epiphany find seasonal imports and esoterica at the counter here.

Chefs *Warming Up*

The best-laid plans.



ANDY D'AMICO
Nice Matin
He had some great moments at Sign of the Dove.

PAUL BARTOLOTTA
A star at Spiaggia (in Chicago) and San Domenico, he seeks an address worthy of his four-star cravings.

WYLIE DUFRESNE
WD50
This Jean-Georges protégé amazed us in a teeny kitchen at 71 Clinton Fresh Food. Think what sonatas he'll play on his new top-of-the-line Bonnet range.

GERRY HAYDEN
Amuse
Scored at Aureole. Will run Tonic briefly as a partner, then transform it into Amuse.

GRAY KUNZ
This fabled Swiss superstar makes Hamlet look decisive. Even he wonders whether he'll be able to live up to his legend. Will it be Jean-Georges's Spice Market or a brasserie at AOL Time Warner?

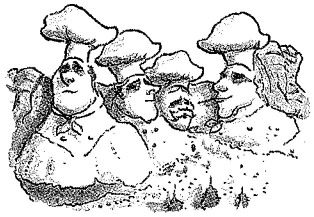
MICHAEL LOMONACO
His triumph at Wild Blue brought food lovers back to Windows on the World. Now he's shopping for new digs.

KATY SPARKS
It's taking forever to get the old Texarkana space tricked up for her new act after shuttering Quilty's.

LAURENT TOURONDEL
Locked out just as he'd lifted Cello to four-star potential, this gifted whisk won't settle just anywhere now.

The *Legends*

The founding fathers and mothers of inventions.



LIDIA BASTIANICH
Felidia
An unquenchable force in the campaign to promote regional Italy.

ANTOINE BOUTERIN
Bouterin
This unassuming son of St. Remy still celebrates his heritage in a Provençal cottage on East 59th.

SANDRO FIORITI
Serafino Sandro
This Roman conqueror has reprised his winners here and there over the years, often exiting with a tantrum.

CLAUDIA FLEMING
Her smart flavors and simplicity made her a pastry legend at Gramercy Tavern. Now she's an executive at Pret a Manger.

LARRY FORGIONE
The godfather of American cookery may move An American Place yet again.

CHARLIE PALMER
Created Aureole, Alva, the Lenox Room, Metrazur, and more. Now he's commuting to Napa where his family has taken root.

JEAN-JACQUES RACHOU
He nurtured dozens of our town's chefs in embryo at the Academy of La Côte Basque.

ANNE ROSENZWEIG
Inside
She set a mark for women with Arcadia's three stars; now opts for a simpler life with a partner at Inside.

ANDRÉ SOLTNER
Still lives above his old stove at Lutèce and shares his wisdom at the French Culinary Institute.

JACQUES TORRES
Jacques Torres Chocolate
He could do anything Rodin did in sugar. Now he has the chocolate factory of his dreams.

Fly-by-night Chefs

The cuisinary jet set.

ALAIN DUCASSE
Alain Ducasse
The flying conglomerate, he has stars dripping off his epaulets and the most frequent-flier miles.

TODD ENGLISH *Olives NY*
Matinee idol and chef for hire; when last seen, he was afloat on the *Queen Mary 2.*

Off the *Radar*

Whatever happened to . . .

CHRIS GESUALDI
He impressed critics at Montrachet and then Tonic. Now he's consulting for Drew Nieporent.

SOTTHA KHUNN
He stayed at Le Cirque long enough to win back that fourth star, then left, burned out after 25 years on his feet.

PAUL LIEBRANDT
The prince of discomfort food (ex of Atlas and Papillon) has disappeared with his licorice root and handcuffs.

GARY ROBINS
He was boldest at Aja and brilliant wherever he landed afterward. But he has a habit of leaving us lovelorn for his mango sundae with Thai chili.

WHERE TO FIND THEM

Eleven Madison Park 11 Madison Ave.; 889-0905
Aquavit 13 W. 54th St.; 307-7311
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Atelier 50 Central Park S.; 521-6125
Babbo 110 Waverly Pl.; 777-0303
Beyoglu 1431 Third Ave.; 570-5666
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Pearl Oyster Bar 18 Cornelia St.; 691-821
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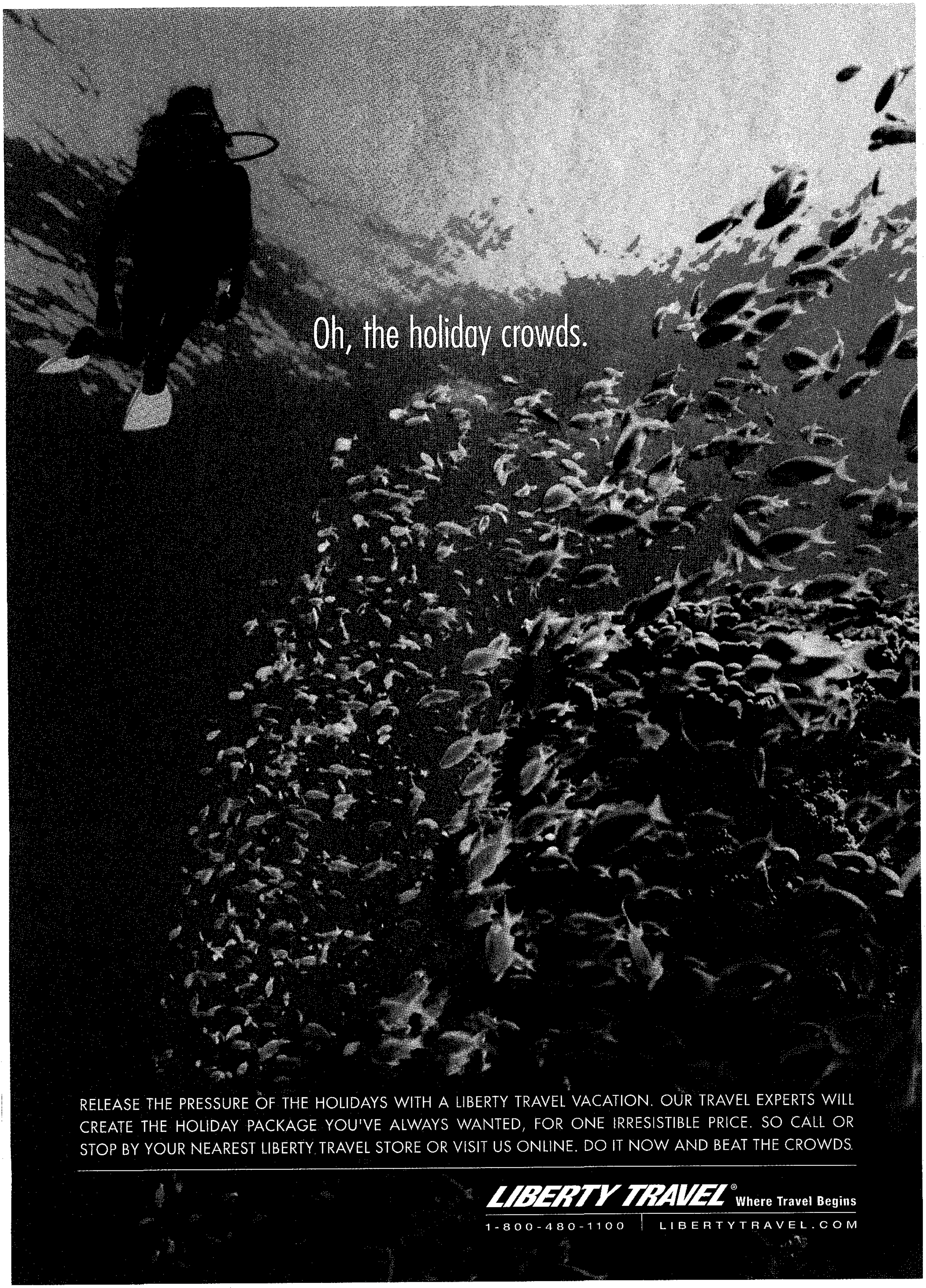

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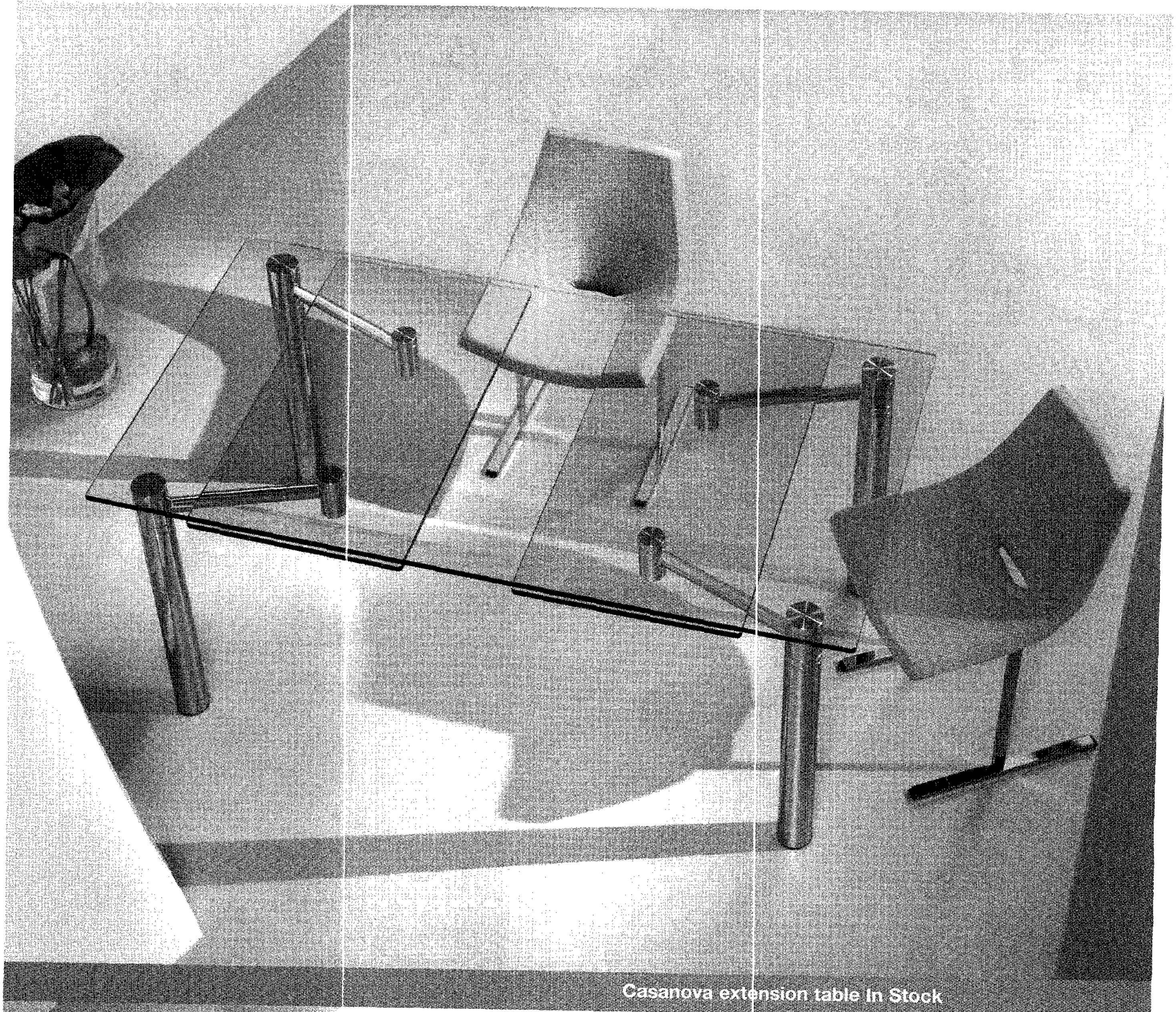
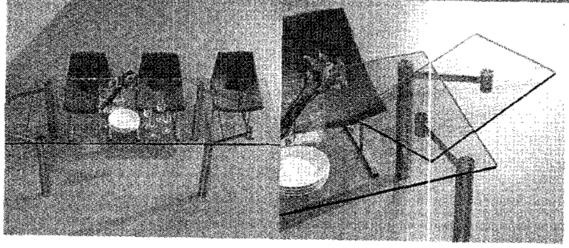

Casanova extension table In Stock



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holiday entertaining

*H*onestly? We're deeply into comfort food. But when it's time to celebrate, we want our retro fix with a little more sophistication, please. We're thinking coq au vin steeped in demi-glace and Zinfandel. Impossibly rich chateaubriand dressed to kill in portobello mushrooms and bacon. Crêpes Suzette sizzling in the pan. *You're* thinking: Who has the time? We do, because Washington Park wizard Jonathan Waxman showed us how to make Thanksgiving dinner—with all the trimmings—in two hours flat. A good thing, too, because there are several stunning champagne cocktails we're planning to raise in our annual toast to the holiday season, 2002.

BY GILLIAN DUFFY
TEXT BY ROBIN RAISFELD
PHOTOGRAPH BY WILLIAM MEPPEM

[illegible] STORY: [illegible] Sullivan's meringue-topped baked Alaska.

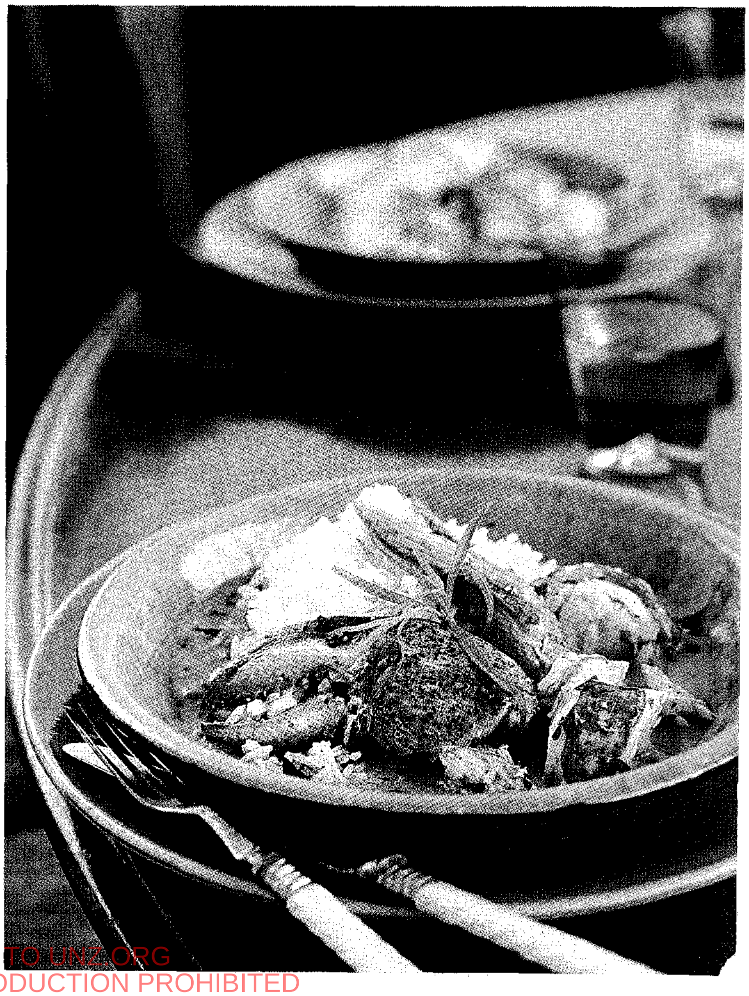
FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY PHILIPPA BRATHWAITE.
TABLECLOTH FROM THE TERENCE CONRAN SHOP, CAKE STAND FROM DEAN & DELUCA.

TURF 'N' SURF: Rick Laakkonen's savory chateaubriand with portobello-bacon sauce; opposite, Didier Virot's silken *lobster à l'americaine.*

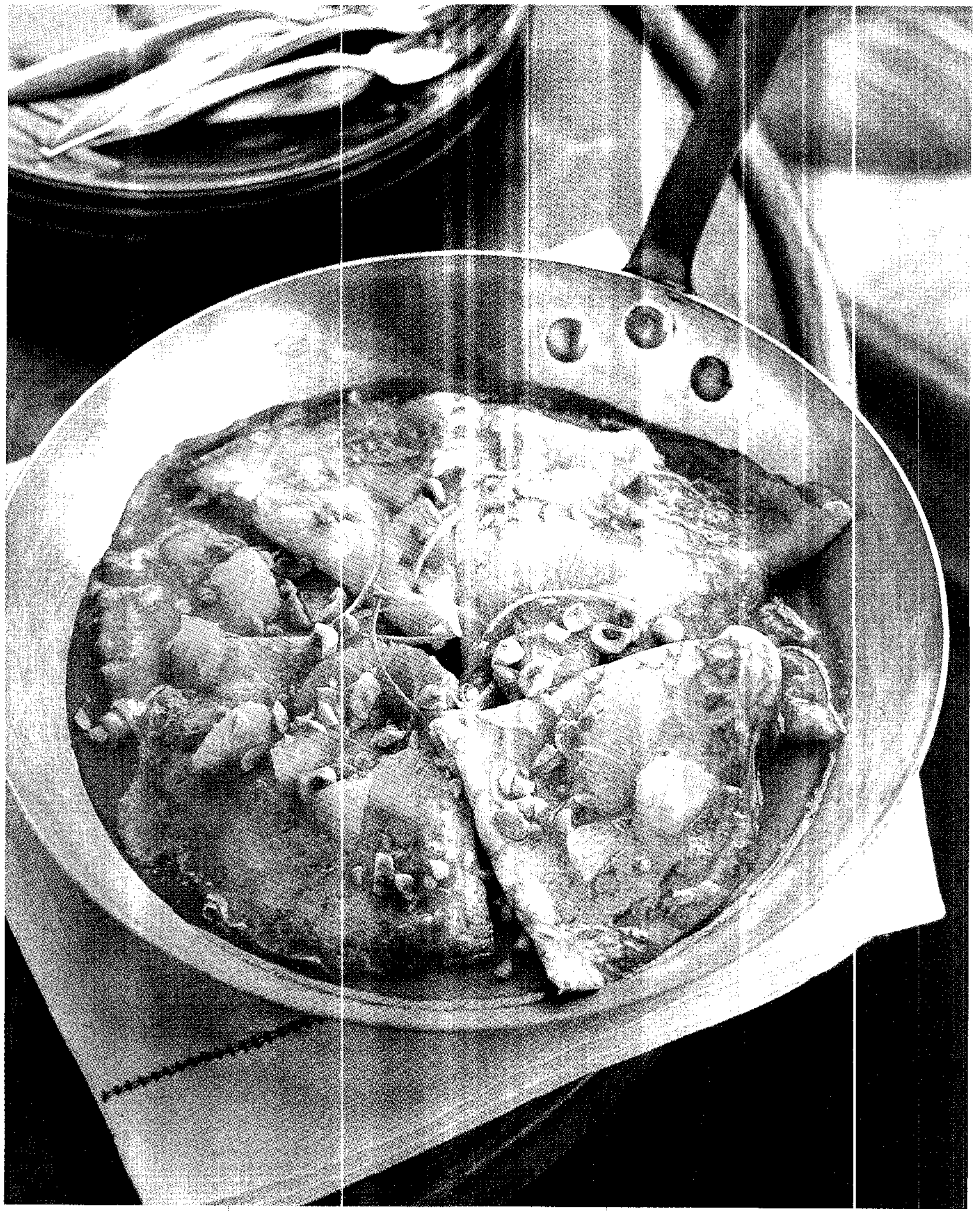
classics, illustrated

Back when "Continental cuisine" was the height of culinary cool, we fell in love with duck à l'orange, chateaubriand, and crêpes Suzette. Some of our favorite chefs are doing the Continental again—and we couldn't be happier.

Even in the supercharged dining world, where we crave what's new and hot, and inspired chefs take pains to deliver it, there's a palpable hunger for the French classics—the dishes that wowed us back when haute cuisine was truly exotic and Julia Child first brandished a whisk on public television. This season, in fact, such memorable fare is undergoing a well-deserved revival. And no wonder—the chefs who shared these recipes with us swear that despite jaw-dropping presentation, most of the work can be done in advance. Coq au vin, for instance, is a cinch when you cook the bird a day ahead. Rick Laakkonen does the reverse with his chateaubriand, tackling the heady portobello-bacon sauce first and searing the roast at the last minute. Terrance Brennan achieves an extra-crisp-skinned duck à l'orange by letting it dry out for three days, and Didier Virot's tarragon-sauced lobster à l'américaine makes such a splash, it's worth the extra effort and expense. As for blow-torching baked Alaska or igniting a pan full of crêpes Suzette—those are old flames we'll never get over.



Photographed by William Meppem



OUT OF THE FRYING PAN: Erik Blauberg's sizzling sweet-and-tangy crêpes Suzette.

NewYorkmetro.com

Glorious Foods: Recipes from this and past Holiday Entertaining issues can be found at nymetro.com/recipes.

THE RECIPES

All recipes serve six.

Chateaubriand With Portobello-Bacon Sauce

RICK LAAKKONEN
ILO

8¼ cups beef broth (low-salt if using canned)
1 bottle Merlot (or other red wine with mellow tannins)
½ cup canola oil
4 ounces sliced double-smoked bacon, cut in half lengthwise and julienned
5 shallots, finely diced
8 to 10 portobello-mushroom caps, peeled and cut into ¼-inch dice
1 teaspoon finely chopped thyme
3 tablespoons cornstarch or arrowroot
1 tablespoon unsalted butter
Salt and freshly ground black pepper
4 to 4½ pounds beef tenderloin, trimmed (with the thin tail end folded to equalize the thickness) and tied at 1½-inch intervals

Portobello-bacon sauce: Place 8 cups of the broth in a saucepan over medium heat and reduce to about 2 cups. Reduce the red wine to about 1 cup in a separate saucepan.

Heat ¼ cup oil in a large pan, then add the bacon and cook until it's crisp but not burned; remove and set aside. Add the shallots to the pan, cook till translucent, and stir in the diced mushrooms. When the mushrooms have released all their liquid, return the bacon to the pan, add the reduced wine, and bring to a simmer. Add the reduced beef broth and thyme and simmer for 30 minutes. Mix the cornstarch or arrowroot with the remaining ¼ cup beef broth and add to the sauce after the first 15 minutes of cooking. When ready to serve, whisk in the butter and season with salt and pepper. If the sauce becomes too thick, thin it out with a little water.

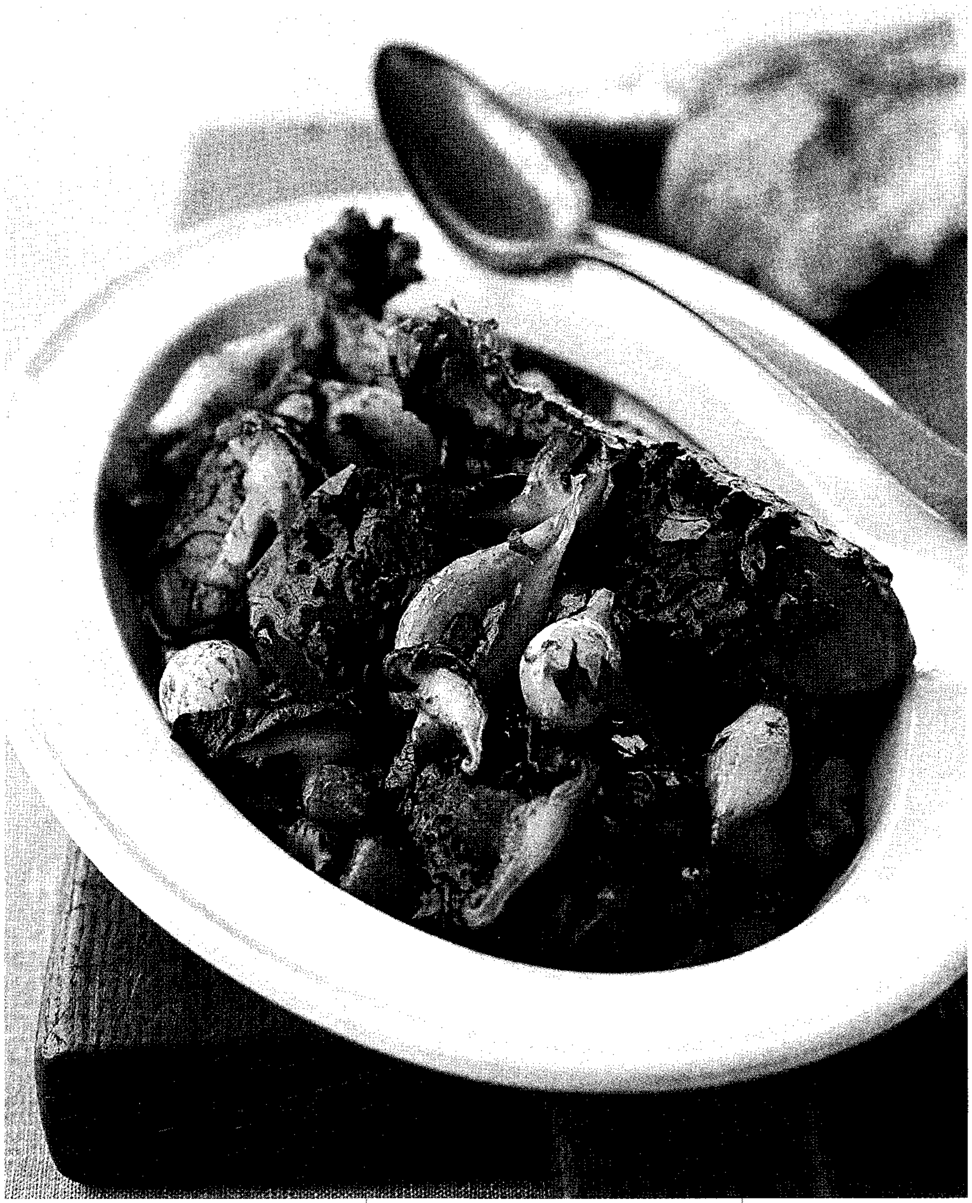
Chateaubriand: Preheat the oven to 400 degrees. Season the meat generously with salt and pepper. Heat the remaining oil in a large ovenproof sauté pan, and when the oil begins to smoke, add the tenderloin and sear on all sides. Place the pan in the oven and roast for 20 to 30 minutes, to desired doneness (115 to 118 degrees for rare, 120 degrees for medium rare). Remove from oven, cover loosely with foil, and allow to rest for 20 minutes. Cut into 2-inch-thick slices and serve 2 per person with the portobello-bacon sauce. Hearts of celery, organic carrots, leeks, and Bintje potatoes—all braised—make great accompaniments.

Lobster à l'Américaine

DIDIER VIROT
AIX

3 2-to-2½-pound lobsters
¾ cup olive oil
2 large carrots, finely diced
4 shallots, sliced
1 stalk celery, finely diced
¼ cup tomato paste
½ cup cognac
12 plum tomatoes, quartered, skin on
10 garlic cloves, smashed and chopped
1 cup Chardonnay (or other white wine)
2 large sprigs rosemary
2 tablespoons finely chopped parsley, stems reserved
¼ cup roughly chopped tarragon, stems reserved
Salt
Cayenne pepper
Freshly ground black pepper
½ lemon, juiced

Blanch the lobsters in a large pot of boiling water for 2 minutes. Remove them, break off the legs and claws, and shock the lobster bodies in ice-cold water. Return the legs and claws to the boiling water for a further 2 minutes, then shock in ice-cold water. Clean the meat from the shells, holding the lobsters over a large platter to catch their juices. Separate the dark green or black coral from the meat and reserve. Cut the tail meat in half lengthwise, and chop the shells into big chunks.



LIVING IN ZIN: Philippe Roussel's Zinfandel-drenched coq au vin.

Heat ½ cup oil in a large thick-bottomed pot, then add the lobster shells and sauté until they turn red. Stir in the carrots, shallots, celery, and tomato paste, cover, and allow them to sweat over low heat for about 10 minutes. Add the cognac, cover again, and continue cooking for 1 to 2 minutes. Blend the tomatoes with the wine in a food processor and add to the lobster shells, along with the reserved lobster juice, garlic, rosemary, parsley stems, and 2 tablespoons chopped tarragon and stems. Season with salt and a pinch of cayenne, and cover again. Simmer very slowly for 30 minutes, stirring every 10 minutes. Strain the sauce through a colander, pressing down on the shells and vegetables to extract all the liquid, and discard the solids. Add this sauce to a food processor along with the coral, and blend together. Return to a saucepan and heat gently, but do not boil or it will separate. (If the lobster does not have coral, the sauce can be boiled.) When the consistency of the sauce is medium-thick, add lemon juice, 1½ tablespoons parsley, and remaining tarragon, and taste for seasoning.

Season the lobster meat with salt and pepper. Heat the remaining oil in a sauté pan over high heat, add the lobster meat, and cook for 1 to 2 minutes, until it turns a slightly deeper red. Reduce the heat and cook for 1 minute further. Serve the lobster with the sauce, sprinkled with remaining parsley, and with basmati rice on the side.

Coq au Vin

CHEF PHILIPPE ROUSSEL
MONTPARNASSE

18 chicken legs and thighs (9 of each)
2 carrots, cut into ½-inch dice
1 rib of celery, cut into ½-inch dice
1 large onion, cut into ½-inch dice
1 leek, white part only, thinly sliced
2 large sprigs rosemary
4 large sprigs thyme
2 bay leaves
1 tablespoon whole black peppercorns, tied in cheesecloth
8 cups red wine (preferably Zinfandel)
2 tablespoons vegetable oil
5 cups veal demi-glace (concentrate available from Whole Foods Market and Williams-Sonoma; organic chicken stock can be substituted)
1 tablespoon butter, softened
Salt and freshly ground black pepper

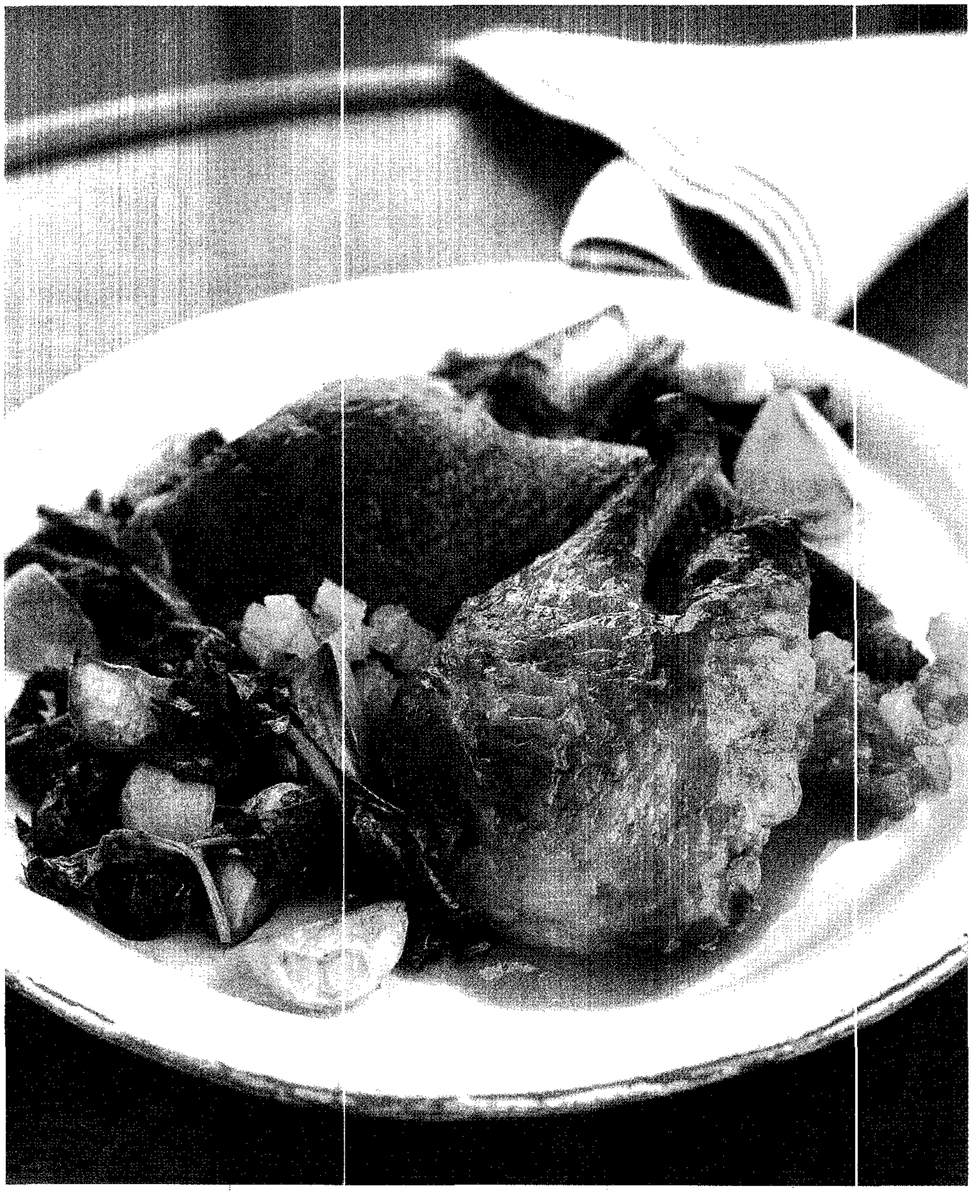
Garnishes:
3 tablespoons vegetable oil
24 to 30 pearl onions, peeled (about 8 ounces)
½ cup chicken stock
Salt and freshly ground black pepper
6 ounces slab bacon, cut into ½-inch cubes
4 ounces shiitake mushrooms, cut into ½-inch-wide slices
4 ounces button mushrooms, quartered
6 sprigs thyme or rosemary

Put the chicken, carrots, celery, onion, leek, rosemary, thyme, bay leaves, and peppercorns in a large pot and cover completely with 5 cups of wine. Marinate in the refrigerator for 48 hours, turning the chicken occasionally.

Strain the vegetables and chicken from the wine, and separate them into two bowls. Reserve the marinade. Pat the chicken dry and season with salt and pepper. Allow the vegetables to drain and dry off.

Heat 1 tablespoon vegetable oil in a large sauté pan over high heat until lightly smoking. Add the chicken, skin side down, in batches to avoid overcrowding, and brown on all sides. Transfer the chicken to a large saucepan or casserole. Heat the remaining oil in the sauté pan, add the vegetables, and sauté over medium heat until they start to brown, about 15 minutes. Add the vegetables to the chicken pieces.

Meanwhile, put the reserved marinade in a saucepan and reduce by half. Add the remaining wine and the demi-glace to the saucepan and bring to a low simmer. Pour over the chicken, set the casserole over medium heat, and simmer for 30 minutes. Strain the chicken and vegetables from the



FITS THE BILL: Terrance Brennan's super-crispy duck à l'orange.

liquid, discarding the vegetables, and keep the chicken warm. Return the sauce to the casserole and cook over medium heat until it is reduced by about two thirds and has thickened (it should coat the back of a wooden spoon). Whisk in the softened butter and season to taste with salt and pepper. When ready to serve, return the chicken to the sauce and bring to a low simmer.

Transfer the coq au vin to a large serving platter and garnish with the pearl onions, bacon, mushrooms, and sprigs of thyme or rosemary. Serve with mashed potatoes.

Garnishes: Preheat the oven to 350 degrees. In a medium ovenproof sauté pan, heat 1 tablespoon oil until lightly smoking, add the onions, and sauté until lightly brown. Add the chicken stock, cover the pan with foil, and cook in the oven for 20 minutes or until the onions are tender when tested with the point of a knife.

Heat 1 tablespoon oil in another sauté pan and cook the bacon until it's just golden brown; do not let it become crisp. Transfer to a bowl and keep warm. Heat the remaining oil in the same pan until lightly smoking, then add the mushrooms and sauté until soft. Season with salt and pepper and set aside.

Roast Duck à l'Orange

TERRANCE BRENNAN
ARTISANAL AND BRENNAN'S
SEAFOOD AND CHOP HOUSE
(OPENING LATE NOVEMBER)

1 tablespoon juniper berries
6 pieces star anise
1¾ tablespoons coriander seeds
1½ cinnamon sticks
1¾ tablespoons cardamom pods
1¼ tablespoons whole allspice
1¼ tablespoons whole clove
1¼ cups honey
2 5-to-5½-pound Long Island ducks
4 oranges, cut into quarters

Sauce:

2 cups orange juice
1 cup veal stock (organic-chicken stock can be substituted)
1 bay leaf
½ teaspoon black peppercorns
2 sprigs fresh thyme
1 tablespoon butter
Salt

Toast all the spices in a dry skillet over medium heat until they start to give off a fragrant aroma, about 2 minutes, shaking the pan often to avoid burning. Crush the cardamom pods, allspice, and star anise.

Fill a large stockpot with 1 gallon of water. Add all the spices and honey to the water and bring to a boil over high heat.

Meanwhile, stuff the cavity of each duck with 8 orange quarters. Truss the ducks and prick the entire surface of the skin with a fork, taking care not to puncture the flesh. Put the ducks into the pot and simmer for 12 minutes, placing a plate on top of the birds to keep them submerged. (If your pot is too small to hold both ducks, cook them one at a time.) Remove the ducks from the liquid, drain their cavities, and set them on a rack in a roasting pan to cool. Place them in the refrigerator, uncovered, to air-dry for 1 to 3 days.

Preheat the oven to 350 degrees.

Remove the ducks from the refrigerator and bring them to room temperature. Place in the oven and roast for 1¾ to 2 hours, until dark golden brown and crispy, with an internal temperature of 170 degrees. Remove from the oven and set aside to rest for 20 to 25 minutes before serving. If you need to crisp up the skin, place the ducks under the broiler for a minute or two. Serve with glazed turnips and braised mustard greens or turnip tops.

Sauce for duck: Place the orange juice in a 2-quart saucepan and reduce by two thirds over medium heat, about 8 minutes. Add the veal stock, bay leaf, peppercorns, and thyme to the pan and reduce by half, about 10 minutes.

Remove from heat and strain through a fine sieve. Whisk the butter into the sauce, and season to taste with salt.

Orange marmalade (optional):

Spice sachet: 1 teaspoon coriander seeds, 1 teaspoon whole cumin, 4 green cardamom pods, 1 cinnamon stick, 2 star anise, 2 whole cloves
4 oranges, cut into a small dice, seeds removed
2 cups freshly squeezed orange juice
1 cup simple syrup (½ cup water and ½ cup sugar, brought to a simmer)

Toast all the spices in a dry skillet over medium heat, shaking the pan often to avoid burning, until they start to give off a fragrant aroma, about 2 minutes. Put the spices on a square of cheesecloth and tie up the edges with string to make a sachet.

Place the oranges, juice, and simple syrup in a large saucepan, add the sachet, and cook over medium heat for 30 minutes, or until the oranges are tender and the liquid has thickened.

Baked Alaska

MICHAEL SULLIVAN
LE ZINC

Almond cake:

4 ounces (1 stick) unsalted butter
1 cup sugar
2 eggs, room temperature
1¾ cups all-purpose flour
1½ teaspoon baking powder
½ teaspoon salt
¼ cup milk
1 teaspoon almond extract
2 pints ice cream, sorbet, or frozen yogurt (strawberry ice cream and raspberry sorbet recommended)

Meringue:

1 cup sugar
8 egg whites
1 teaspoon cream of tartar

Almond cake: Preheat the oven to 350 degrees. Grease and flour a 9-inch cake pan.

Add the butter and sugar to the bowl of a mixer fitted with a paddle attachment, and cream together until very light. Add the eggs one at a time, beating until incorporated before adding the next egg. Sift together flour, baking powder, and salt. In another bowl, mix the milk and almond extract. Slowly beat the flour mixture into the butter and eggs, alternating with the milk. Spread the batter evenly in the prepared pan and bake for about 25 to 30 minutes, or until the top is golden. Turn out onto a rack to cool.

When cake is cold, spread a layer of softened sorbet over it, followed by the ice cream, shaping it into a dome. Place on a plate and freeze for 2 hours, or until the ice cream is hard.

Meringue: In a small saucepan, stir together the sugar and ¼ cup water. Bring to a boil. When the syrup reaches 236 degrees on a candy thermometer, remove from the heat and pour into a glass measuring cup.

Place the egg whites in the bowl of a mixer fitted with a whisk attachment, and whip until foamy. Add the cream of tartar, and beat until stiff. Whip the sugar syrup into the egg whites slowly and carefully, and continue to whip on high for 2 to 3 minutes, until the egg whites have cooled.

To assemble: Cover the cake base and ice cream with a thick layer of meringue, swirling it with the back of a spoon to form decorative peaks. Place under a preheated broiler to brown—it will do so almost instantly—or use a blowtorch.

Crêpes Suzette

ERIK BLAUBERG
'21' CLUB AND THE UPSTAIRS AT '21'

Crêpes:

2 cups whole milk
1½ cups all-purpose flour
5 small eggs
¾ tablespoon canola oil
2¼ teaspoons granulated sugar
⅜ teaspoon salt
Vegetable-oil spray

Sauce:

¾ cup granulated sugar
4 teaspoons fresh lemon juice, strained
2 cups fresh tangerine juice, strained (orange can be substituted)
Zest of 2 tangerines, and ¼ cup segments, roughly chopped
2 cinnamon sticks, halved
6 cloves
8 ounces (2 sticks) unsalted butter
½ cup Grand Marnier
5 tablespoons skinned and coarsely chopped hazelnuts
½ cup cognac
6 sprigs mint

Crêpes: Place all ingredients except vegetable-oil spray in a bowl and whisk together until smooth. Set aside to rest in the refrigerator for 1 hour.

Heat a small crêpe pan over medium heat, lightly coat the pan with vegetable-oil spray, and heat for 15 seconds. Pour a scant ¼ cup batter into the pan, lifting and tilting the pan as you do so to allow the batter to form an even, thin layer. Cook until the crêpe is lightly brown on the bottom and the top is set; flip over with a spatula or tongs and cook until the second side is golden. Remove the crêpe from the pan and place on parchment paper. Repeat the procedure with the remaining batter, stacking the crêpes between parchment paper. There should be 18 in all. When the crêpes are cool, cover with a damp towel to prevent them from drying out. (The crêpes can be made a day ahead; just set the stack on a plate, cover tightly with plastic wrap, and keep in the refrigerator.)

Sauce: Heat a large sauté pan over medium heat, add the sugar and lemon juice, and stir until the sugar starts to caramelize. Add the tangerine juice, zest, cinnamon, and cloves, and cook for 1 minute, stirring until the sauce is smooth and the caramel has been incorporated. Add the butter in chunks and stir until melted, followed by the Grand Marnier, and continue stirring for 1 to 2 minutes, until the sauce has slightly thickened.

Reduce heat to low and add 1 crêpe to the pan, coat it with the sauce, and sprinkle it with ½ teaspoon hazelnuts. Using tongs, fold into quarters. Move the crêpe to one side of the pan and repeat the procedure with the remaining crêpes, stacking them. (If the pan becomes too crowded, transfer some of the crêpes to a warm platter.) Heat the liquid in the open side of the pan for 15 to 20 seconds, then remove from the burner, add the cognac, and—standing as far back as possible—tilt the pan toward the flame to ignite the alcohol. (Use a match if the cognac does not ignite.) Let it burn itself out. Arrange all the crêpes around the pan. Add the tangerine segments, increase the heat to high, and reduce the sauce for 20 seconds, until it reaches a light, syrupy consistency. (If the sauce thickens too much, add 1 tablespoon water.)

To serve, remove the cinnamon and cloves. Arrange 3 crêpes on each plate, spoon the sauce over them, and sprinkle with remaining hazelnuts. Garnish with mint leaves.

Culinary Books

Many classics have been reissued, among them:

- **The French Chef Cookbook,** by Julia Child (Alfred A. Knopf; $15).
- **The French Menu Cookbook,** by Richard Olney (Ten Speed Press; $29.95).
- **When French Women Cook: A Gastronomic Memoir,** by Madeleine Kamman (Ten Speed Press; $24.95).
- **The Breads of France: And How to Bake Them in Your Own Kitchen,** by Bernard Clayton Jr. (Ten Speed Press; $27.95).
- **Lulu's Provençal Table,** by Richard Olney (Ten Speed Press; $24.95).
- **The Modern Library** has reissued six titles from its food series, edited by *Gourmet* editor Ruth Reichl. The latest:
- **The Passionate Epicure: La Vie et la Passion de Dodin-Bouffant, Gourmet,** by Marcel Rouff (Random House, $11.95).
- **The Supper of the Lamb: A Culinary Reflection,** by Robert Farrar Capon (Random House, $11.95).

FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY PHILIPPA BRATHWAITE. PAGES 54 AND 55: LEFT, GLASSES FROM ABC CARPET & HOME; RIGHT, KNIFE AND FORK FROM CLARY & CO. ANTIQUES LTD., PLATES FROM THE TERENCE CONRAN SHOP, GLASSES FROM ABC CARPET & HOME. PAGE 56: WOODEN TROLLEY FROM NIALL SMITH ANTIQUES & DECORATIONS; NAPKIN FROM ABC CARPET & HOME. OPPOSITE: PLATE FROM ABC CARPET & HOME; NAPKIN FROM THE ART OF COOKING; TROLLEY FROM NIALL SMITH *ANTIQUES & DECORATIONS.*

fast feast

Jonathan Waxman's step-by-step guide to the compleat Thanksgiving dinner—turkey and stuffing and all the sides—in just two hours. *Now, that's pilgrims' progress.*

FAMILY STYLE: Opposite, clockwise from top, chef Jonathan Waxman, son Alexander, wife Sally, and daughter Hannah dig into the Thanksgiving buffet. Above, from left, mashed Yukon Gold potatoes, Brussels sprouts with bacon, spaghetti squash, sweet potatoes, and oyster-apple stuffing.

Many things in life can be done in a couple of hours. Cooking Thanksgiving dinner isn't one of them—or so we thought until Washington Park chef Jonathan Waxman generously divulged the foolproof 120-minute technique he developed on a dare seventeen years ago and has been perfecting ever since. The avatar of California-casual cooking keeps things predictably simple with a fourteen-ingredient shopping list, and in his opinion, bigger is decidedly not better: "No one in New York has a huge kitchen," he says. "No one wants a huge turkey." The twelve-pounder his recipe calls for cooks in under an hour and a half. Which still leaves plenty of time to whip up oyster-and-apple stuffing, rich giblet gravy, crunchy Brussels sprouts and bacon, earthy roasted-carrot-and-endive salad, and homemade cranberry sauce, not to mention two kinds of potatoes, and spaghetti squash. Okay, so it doesn't include dessert. Isn't that what guests are for?

Photographed by Quentin Bacon

Buffet-Style Thanksgiving

Serves 6 to 10.

Roast turkey and gravy

Oyster-apple stuffing

Brussels sprouts with bacon

Sweet potatoes

Spaghetti squash

Mashed potatoes

Cranberry sauce

Roasted-carrot-and-endive salad

The Wines

Roero Arneis, Bruno Giacosa 2001 ($21.95)

Chinon, Les Roches Cachées 2000 ($9.95)

Available at Sherry-Lehmann (679 Madison Avenue, near 61st Street; 212-838-7500)

Jonathan Waxman's Thanksgiving in Two Hours

Shopping list:

1 12-pound turkey
6 small sage leaves
6 large carrots
3 medium-size tart red apples
1½ pounds sweet potatoes
1 pound medium-size Yukon Gold potatoes
1 large spaghetti squash
2 Vidalia onions, peeled and coarsely chopped
1 pint fresh-shucked oysters
1 sourdough baguette, torn into 1-inch pieces
2 pints Brussels sprouts
1 cup ½-inch coarsely chopped bacon
1 12-ounce bag (2½ cups) organic cranberries
1 pound Belgian endive

Pantry items:

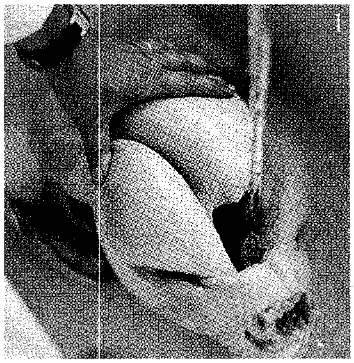
1 cup fresh orange juice
¼ cup brown sugar
1 pint heavy cream
¾ pound butter, cut into dice
1 cup good olive oil
Juice of one lemon
Salt and freshly ground black pepper

Utensils:

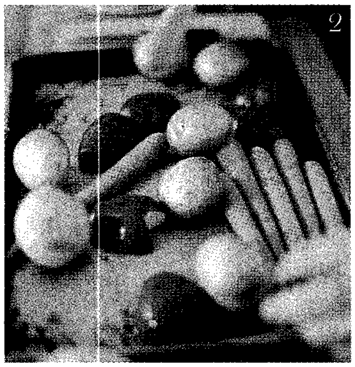
1 roasting pan
2 baking sheets
1 sauté pan
2 bowls
2 sauce pans
5 casserole dishes (ceramic or Pyrex)
1 large turkey platter
1 large salad bowl
2 sauce boats

Instructions:

Preheat oven to 450 degrees.

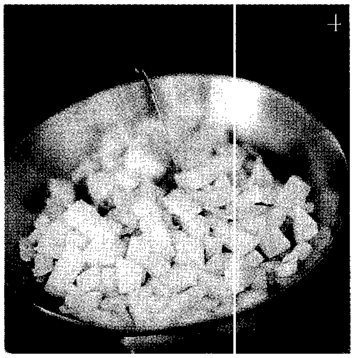


1 Wash turkey under hot water to soften the skin and release fat. Pat the bird dry inside and out, season inside and out with salt and pepper, and place 2 sage leaves in each end. Put the turkey in a roasting pan, and set aside at room temperature.

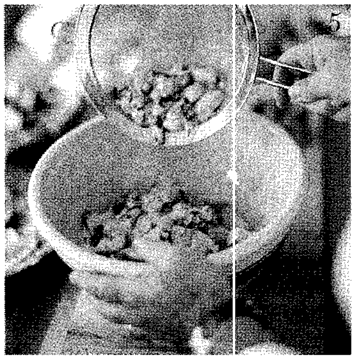


2 Slice the unpeeled apples in half. Lightly coat with oil the apples, carrots, sweet potatoes and potatoes (don't peel any of them), and the spaghetti squash. Prick the sweet potatoes in several places with a fork.

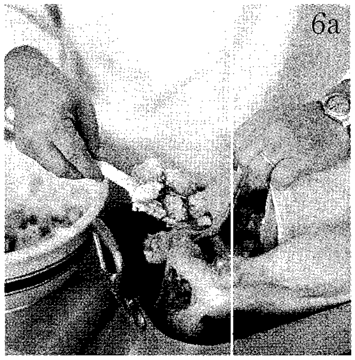
3 Place the apples, cut-side-down, and all the vegetables on two baking sheets, and roast for 15 minutes. Remove the apples, and turn the vegetables. Continue cooking the vegetables for a further 20 minutes.



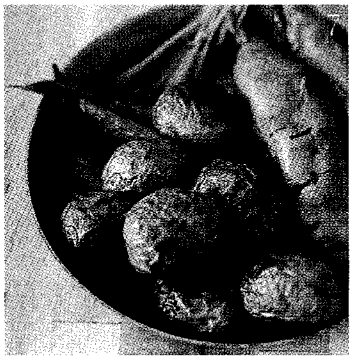
4 While the vegetables are roasting, heat 2 tablespoons oil in a medium sauté pan, add all the chopped onion, season to taste with salt and pepper, and sauté for 5 minutes until they're translucent. Transfer to a bowl to cool. Don't wash out the sauté pan.



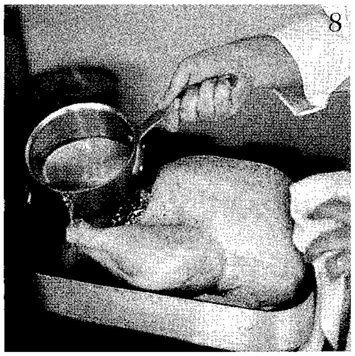
5 Place the drained oysters in a bowl along with ¾ cup of the cooked onion, 3 cups of the torn-up pieces of baguette, and ¼ cup of softened butter. Core the apples (leaving the peel on), slice the flesh into 1-inch chunks, and add to the bowl with the oysters. Stir together, and season to taste with salt and pepper.



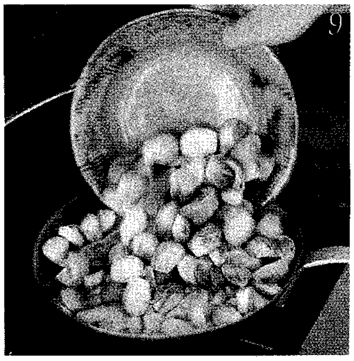
6 Stuff the turkey (a), and cover the exposed stuffing with foil (b). Add ½ cup hot water to the roasting pan.



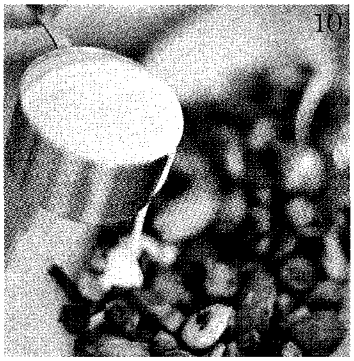
7 Remove vegetables from the oven. Place the turkey in the oven, and cook for 1 hour and 25 minutes, basting often.



8 If the juices in the roasting pan start to burn, add ½ cup hot water. Place the giblets (but not the liver) in a small saucepan with ½ cup onion and 3 cups water, bring to a boil, and simmer over medium-low heat for about an hour to make a stock.



9 Wash the Brussels sprouts, trim the ends, and cut in half. Add the bacon and ½ cup onion to the onion sauté pan, and cook over medium-high heat for 2 minutes. Add the Brussels sprouts, season with salt and pepper, reduce the heat, and cook slowly for 20 minutes, adding ½ cup water after 10 minutes if the pan starts to brown.



10 Transfer to a shallow casserole dish, stir in 1 cup heavy cream, and season with salt and pepper to taste. Sprinkle the Brussels sprouts with about 2 cups of the remaining bread chunks to cover, and press them lightly into the cream.

11 Place the cranberries, orange juice, and brown sugar in a small saucepan, and simmer over medium heat until the berries start to burst open, about 15 minutes.

12 Cut the Belgian endive into shreds lengthwise, and place in a salad bowl.

13 When the carrots have cooled, peel and roughly chop them. Add to the endive and toss together with 1 tablespoon lemon juice, 4 chopped sage leaves, and 2 tablespoons olive oil. Season to taste with salt and pepper.

14 Peel the sweet potatoes, and mash the flesh with 4 tablespoons butter and ½ cup cream. Season to taste with salt and pepper, and place in a casserole dish. Remove any very dark pieces from the Yukon Gold potatoes, and mash them, unpeeled, with ¼ cup olive oil and 4 tablespoons butter. Season to taste with salt and pepper, and transfer to a small casserole.

15 Cut the roasted spaghetti squash in half lengthwise. Scrape out the seeds and discard.

16 Scoop out the flesh with a fork, place in a large shallow casserole, add 4 tablespoons softened butter, season to taste with salt and pepper, and toss together.

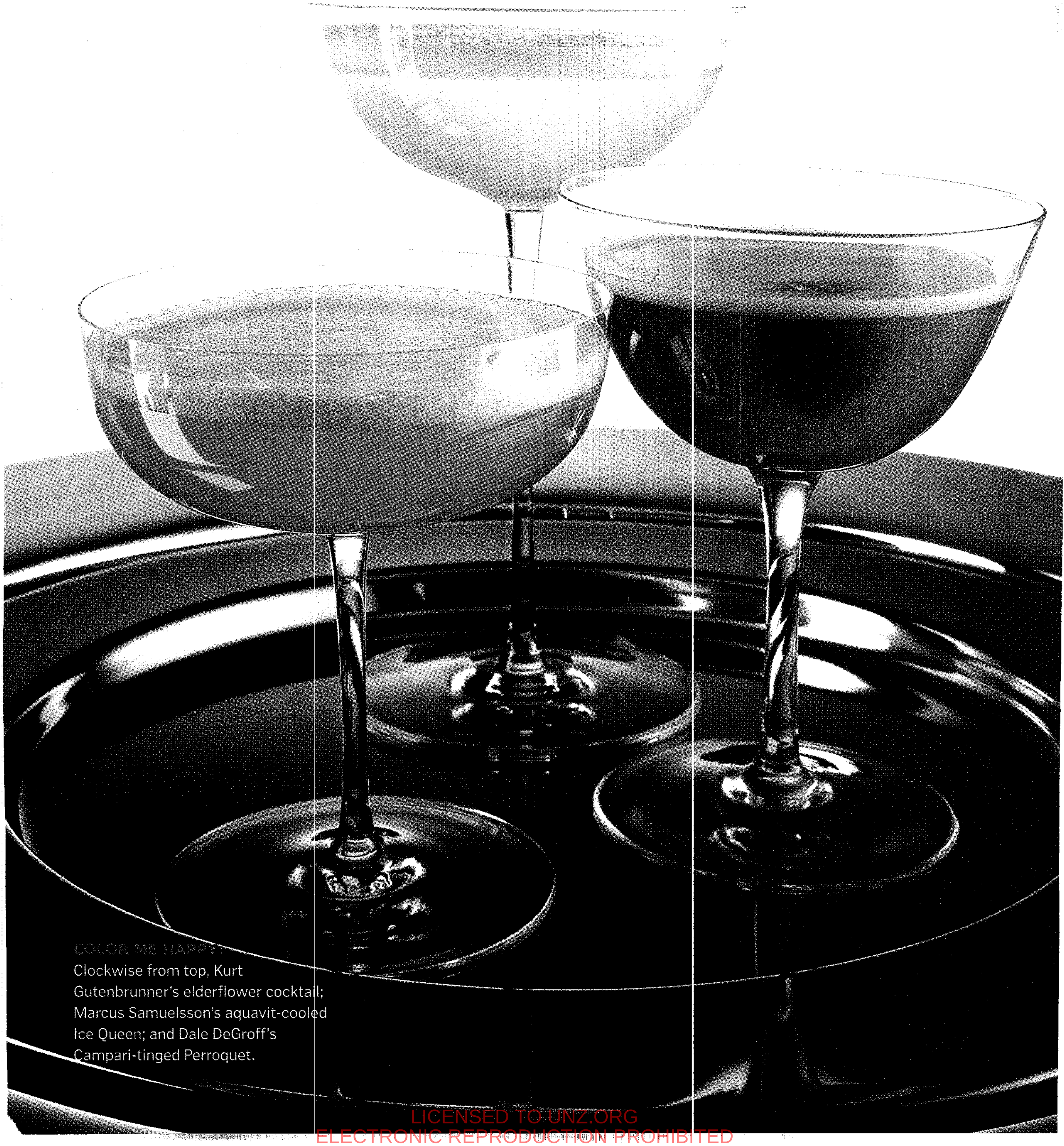
17 Remove the turkey from the oven and place on a platter. Set aside to rest for 30 minutes. Carefully pour off and discard the fat from the roasting pan (retaining the juices), add 2 cups turkey-giblet stock to the pan, and bring to a boil, scraping the brown bits at the bottom of the pan into the juices. Cook down for about 5 minutes. Add 1 tablespoon butter and 2 tablespoons cream. Transfer to a sauce boat. Remove the stuffing from the cavity of the turkey, place on a platter, and keep warm.

18 Place all the casseroles in the oven and cook for 15 minutes while the turkey rests. Serve buffet-style and enjoy.

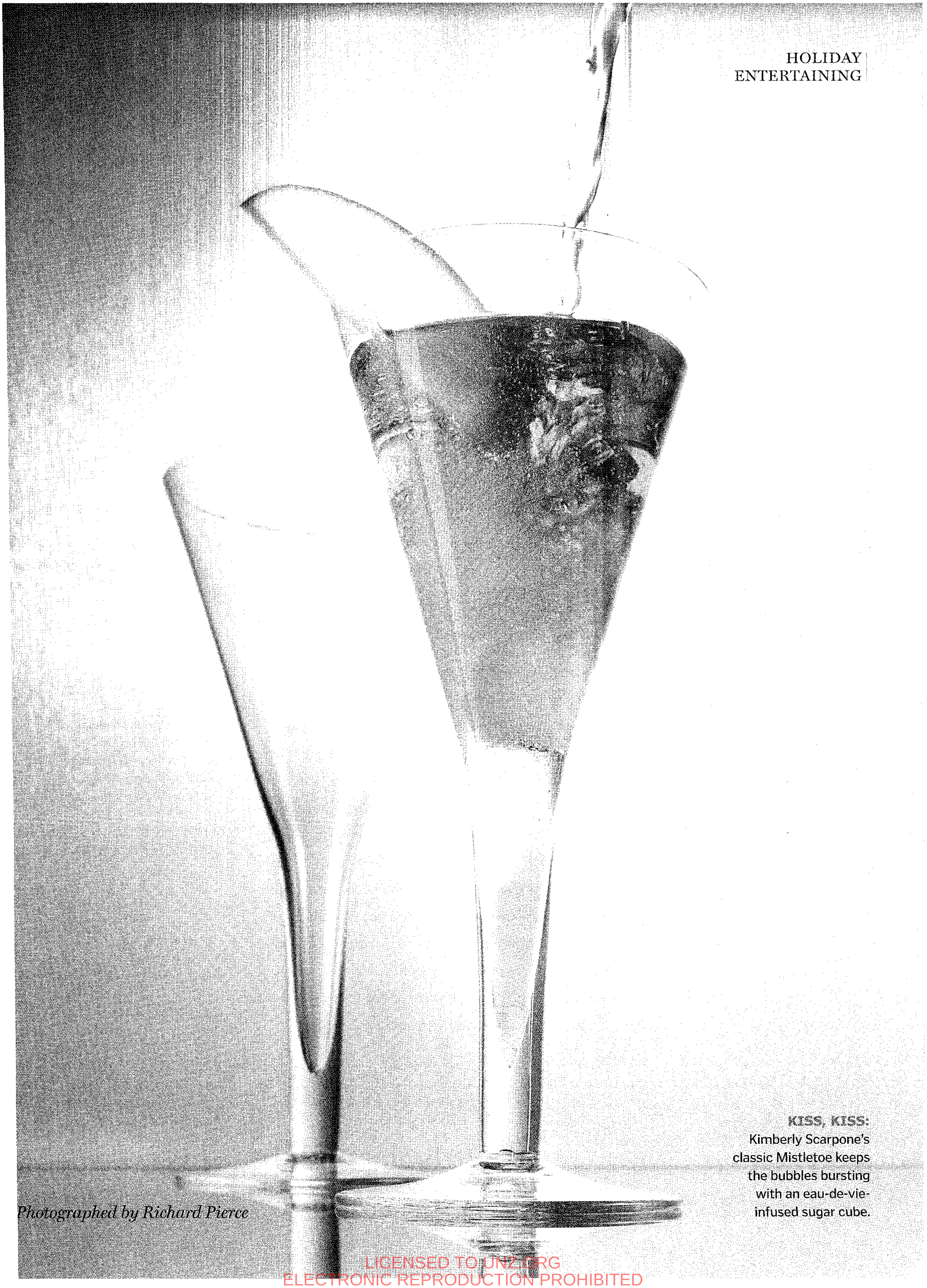
FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY SACHA DUNN. PREVIOUS PAGES: LEFT, GRAVY BOAT FROM DEAN & DELUCA; TEASPOON FROM WILLIAMS-SONOMA.

fizz the season

Nothing gets us into the holiday spirit like champagne—especially when it's given an exotic kick with, say, pomegranate molasses or aquavit.

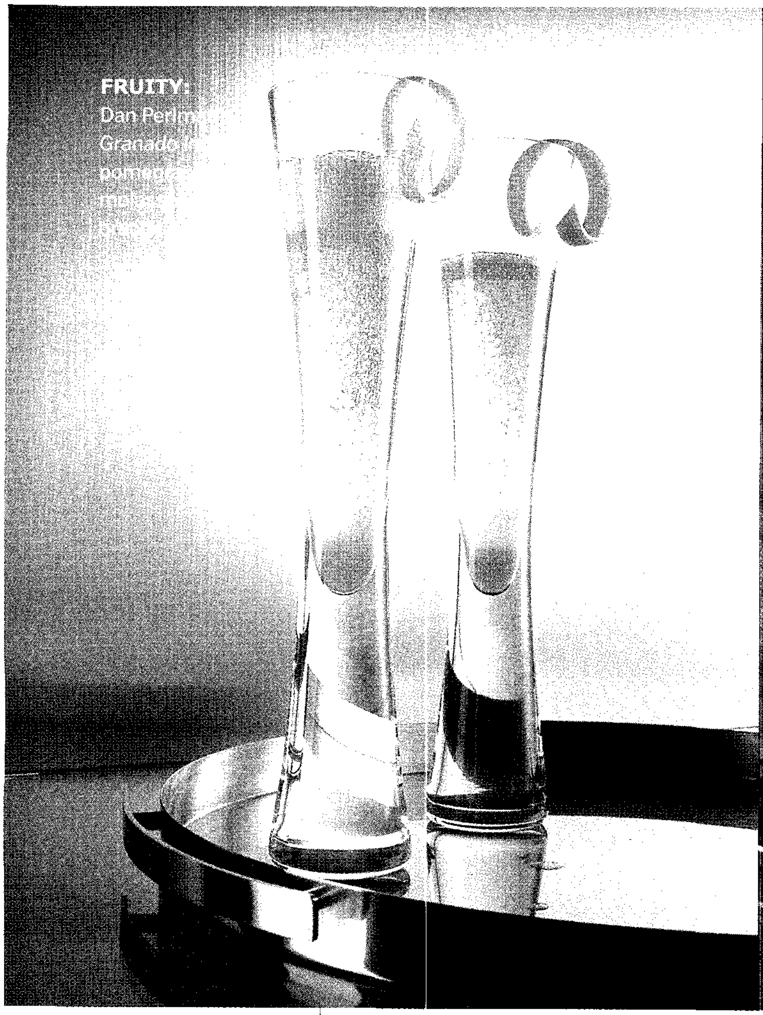


COLOR ME HAPPY: Clockwise from top, Kurt Gutenbrunner's elderflower cocktail; Marcus Samuelsson's aquavit-cooled Ice Queen; and Dale DeGroff's Campari-tinged Perroquet.



KISS, KISS: Kimberly Scarpone's classic Mistletoe keeps the bubbles bursting with an eau-de-vie-infused sugar cube.

Photographed by Richard Pierce



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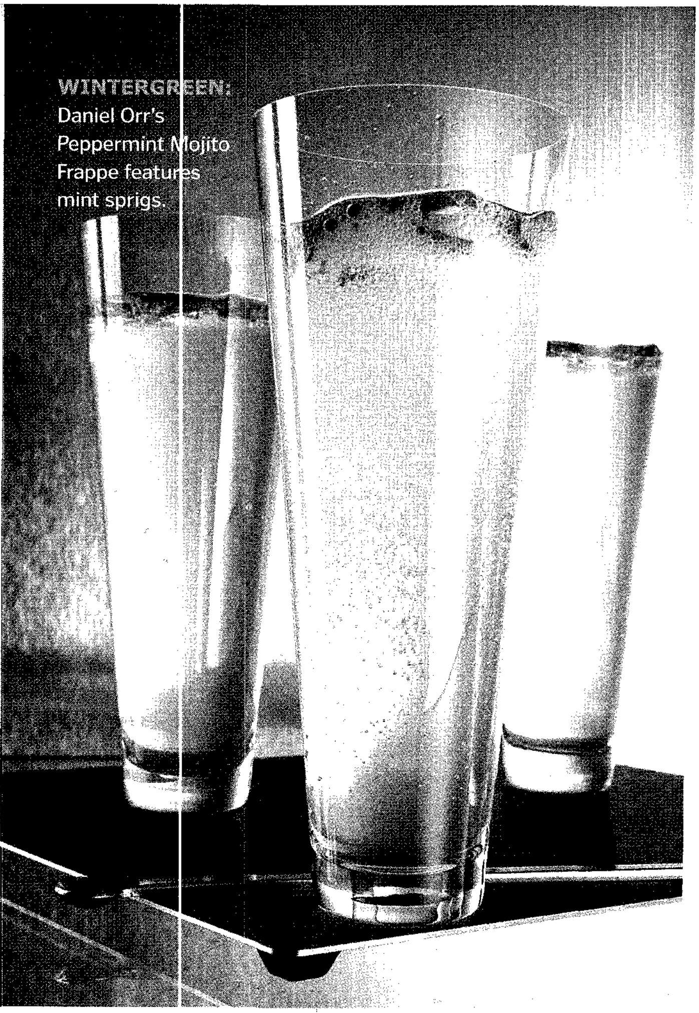


WINTERGREEN:
Daniel Orr's
Peppermint Mojito
Frappe features
mint sprigs.

Tips

- One fluid ounce equals two tablespoons.
- Anything added to the champagne should be well chilled, since no ice is added to the cocktails.
- When adding champagne, pour a small amount into the glass, let it foam and subside, and add the rest. Sugar cubes make the champagne foam more.
- To decorate a glass, dip the rim in a saucer of liquor or syrup, then in a dish of granulated sugar.

There's no better way to ring in the holiday season than with a little bubbly—especially when it's the featured ingredient in one of the effervescent champagne-cocktail recipes we scored from some of New York's top chefs and mixologists. Their flutes of fancy transport us to the Mediterranean, with pomegranate molasses and orange liqueur; to Austria, with a drizzle of elderflower syrup; to Sweden, with aquavit and berries; to Cuba, with a sparkling mojito; and even, thanks to Dale DeGroff's revival of the Campari-tinged Le Perroquet, back in time. Champagne-cocktail classicists will welcome two newfangled takes on the mid-nineteenth-century trick that have spirit-soaked sugar cubes dissolving gradually in the bottom of the glass, releasing a heady stream of bubbles. If name-brand champagne is too pricey for your budget, Italian prosecco or Spanish cava will also do the delightfully fizzy trick (especially when you're serving a thirsty crowd). That calls for a toast.

THE RECIPES

Each recipe makes one drink.

Le Perroquet

FROM *THE CRAFT OF THE COCKTAIL*
BY DALE DEGROFF
(CLARKSON POTTER; $35)

Generous dash of Campari
Dash of gin
2 ounces fresh orange juice
4 ounces chilled champagne
Garnish: Twists of lemon and orange peel

Pour the Campari, gin, and orange juice into a flute. Top with champagne. Garnish with lemon and orange twists.

Elderflower Cocktail

KURT GUTENBRUNNER
WALLSÉ

5 ounces Austrian sparkling wine (preferably Cuvée Klimt) or prosecco
1 ounce D'Arbo elderflower syrup (available at Dean & DeLuca, 560 Broadway, at Prince Street)

Pour the champagne into a flute, and drizzle in the elderflower syrup.

Ice Queen

MARCUS SAMUELSSON
AQUAVIT

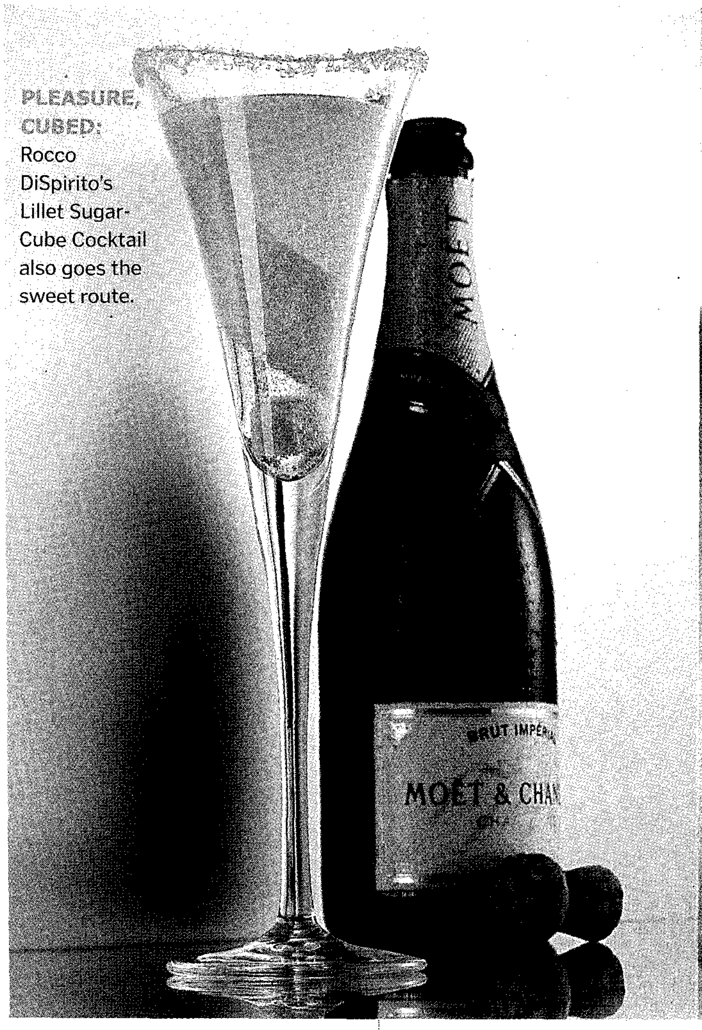
1 ounce OP aquavit
1 ounce Chambord
1 teaspoon sweetened (Rose's) lime juice
4 ounces champagne
Garnish: 2 or 3 raspberries

Pour the OP, Chambord, and lime juice into a champagne glass, and top with the champagne. Garnish with raspberries.

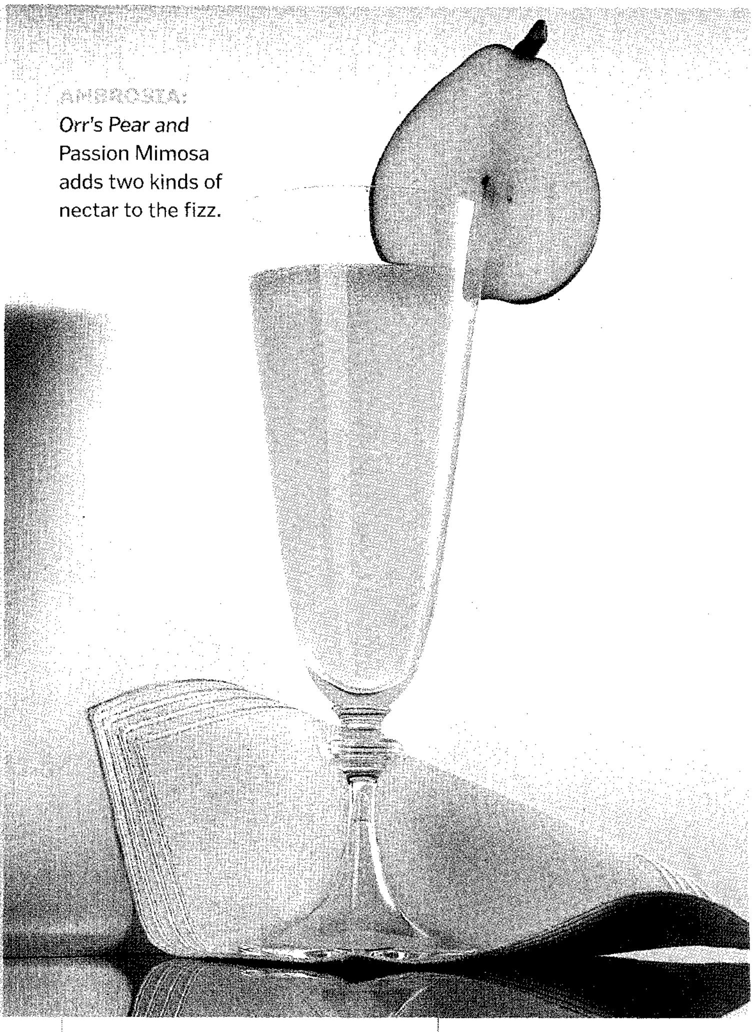
The Mistletoe

KIMBERLY SCARPONE
DANIEL

1 sugar cube



PLEASURE, CUBED: Rocco DiSpirito's Lillet Sugar-Cube Cocktail also goes the sweet route.



AMBROSIA: Orr's Pear and Passion Mimosa adds two kinds of nectar to the fizz.

- 2 teaspoons Clear Creek eau-de-vie de pomme or similar apple brandy (available at Union Square Wines, 33 Union Square West)
- ½ ounce cranberry juice
- 4 ounces Daniel Cuvée or other brut champagne

Garnish: 1 thin slice Granny Smith apple

Drop a sugar cube into a flute. Add the eau-de-vie de pomme and the cranberry juice. Slowly add the champagne (it will foam up) and stir gently, trying not to disturb the sugar cube. Set the apple slice on the inner rim of the flute, two thirds submerged, to soak up the flavor.

Granado

DAN PERLMAN
PAZO

- ½ teaspoon pomegranate molasses (available at Kalustyan's, 123 Lexington Avenue)
- 1 ounce Gran Torres (orange liqueur; available at Union Square Wines, 33 Union Square West)
- 5 ounces prosecco (cava can be substituted)

Garnish: Twist of orange peel

Stir the pomegranate molasses with the Gran Torres liqueur until the molasses has dissolved. Pour into a flute. Top with prosecco. Garnish with orange peel.

Peppermint Mojito Frappe

DANIEL ORR
GUASTAVINO'S

- 1 tablespoons sugar
- 3 large sprigs mint
- ½ lime, cut into wedges
- 2 ounces white rum
- 4 ounces champagne

Muddle the sugar, mint, and lime with 2 or 3 ice cubes in a cocktail shaker until everything is well crushed. Add rum, cover, and shake. Strain the frothy mixture into a flute, making sure to get some of the crushed mint leaves in the cocktail. Top with champagne.

Lillet Sugar-Cube Cocktail

ROCCO DISPIRITO
UNION PACIFIC

- 3 sugar cubes
- 1 ounce Lillet Blanc
- Dash of Angostura bitters
- 2-inch-by-¾-inch strip orange peel
- 4½ to 5 ounces champagne

Drop the sugar cubes into a flute, and add Angostura bitters. Squeeze a freshly cut piece of orange peel into the glass, run it over the rim to coat the edge with citrus oil, and then drop the peel into the glass. Add the Lillet to the glass, and slowly fill with champagne.

Pear and Passion Mimosa

DANIEL ORR
GUASTAVINO'S

- 2 ounces Looza pear nectar
- 2 ounces Looza passion-fruit nectar
- 4 ounces brut champagne

Garnish: 1 thin slice pear

Pour the nectars into a flute and top with champagne. Garnish with pear slice.

(Note: May also be made in batches and served in a pitcher when entertaining a large group. A couple of frozen-nectar cubes will keep it cold without diluting the drink.)

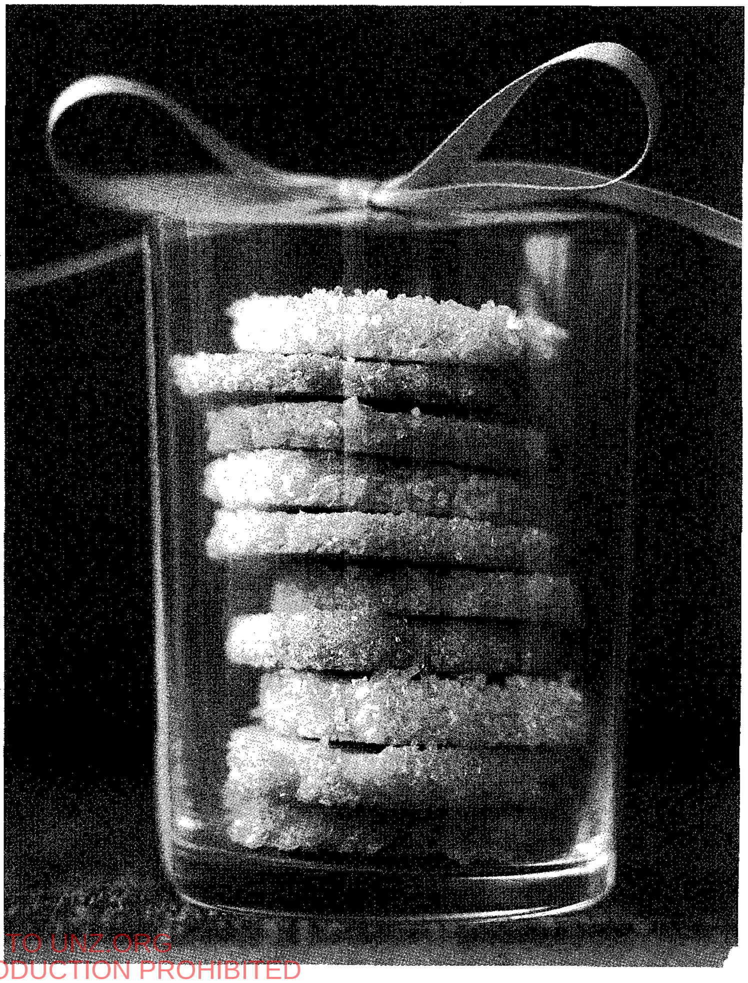
FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY PHILIPPA BRATHWAITE.
PREVIOUS PAGES: LEFT, GLASSES AND TRAYS FROM MOSS; RIGHT, GLASSES FROM THE TERENCE CONRAN SHOP. THIS PAGE, LEFT TO RIGHT, GLASSES FROM THE TERENCE CONRAN SHOP, TRAY FROM BARNEYS NEW YORK; GLASSES FROM TAKASHIMAYA, TRAY AND SPOON FROM CRATE & BARREL; GLASS FROM BERGDORF GOODMAN; GLASS FROM BARNEYS NEW YORK, NAPKIN FROM THE TERENCE CONRAN SHOP.

UNDER THE CRUNCH: Karen DeMasco's peanut brittle is a hit at Craftbar. Opposite, Dorie Greenspan's lemon-butter cookies are French classics.

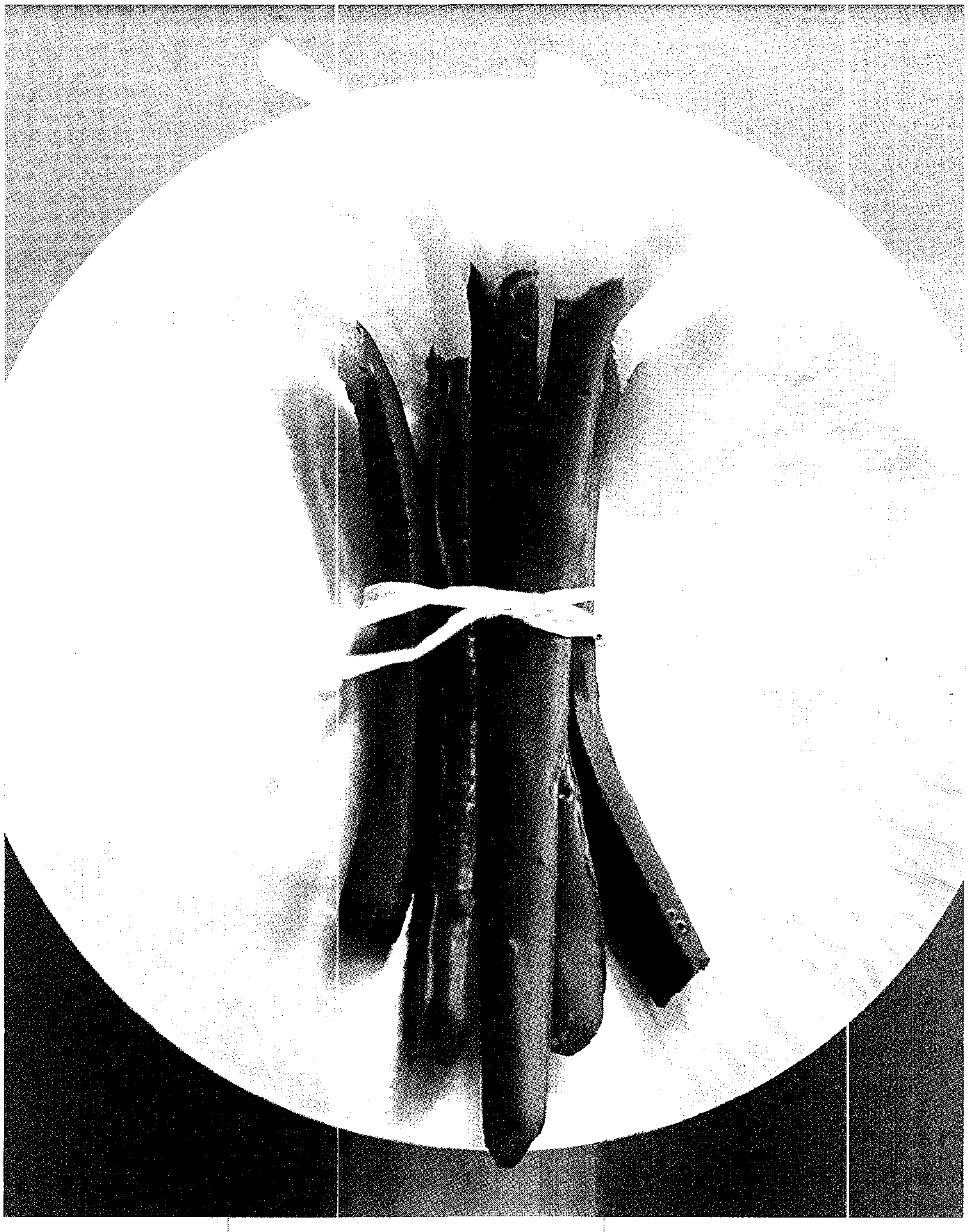
tout sweets

With a little clever packaging, homemade cookies and candies make great holiday gifts (the most critical ingredient may be your own self-restraint).

Want to give a gift that shows how much you care? Then put down that fruitcake catalogue. For a personal touch—and a relaxing, get-in-the-spirit couple of hours—consider baking a batch of cookies from scratch. Not just run-of-the-mill cookie-cutter Christmas confections, mind you, but festive holiday sweets from the likes of François Payard (chocolate-coated candied citrus peels), Fauchon's Florian Bellanger (orange-glazed cocoa-almond shooting stars), and Citarella's Bill Yosses (nut-studded, sugar-dusted Russian tea cakes with a cardamom zing). A recipe for buttery sablés au citron comes from Paris (via cookbook writer Dorie Greenspan). And Craft's Karen DeMasco gets in the sugar-and-spice spirit with a trio of temptations—crunchy peanut brittle, zest-laced linzer cookies, and the thinnest, spiciest ginger snaps we've ever had. Tie them up in a tumbler or nestle them in wooden boxes, and they're perfect to bring to a holiday party. That is, if you've been able to resist devouring them yourself.



Photographed by Lisa Hubbard



SKIN DEEP: François Payard's chocolate-dipped citrus peel looks as beautiful as it tastes.

Tips

- Organize and assemble all your decorating items before you begin. These can include colored sugar crystals, gold and silver dragées, small candies, candied fruits, and raisins and nuts, as well as ribbons, fishing line, and twine for hanging cookies.
- Tweezers can be used to apply small candies and dragées.

THE RECIPES

Peanut Brittle

KAREN DEMASCO
CRAFT AND CRAFTBAR

Makes about 2 dozen 1-inch chunks.

Vegetable-oil spray
2 cups sugar
4 ounces (1 stick) unsalted butter
⅓ cup light corn syrup
½ teaspoon baking soda
1½ tablespoons salt
12 ounces dry-roasted salted peanuts (do not chop)

Spray a 12-by-16-by-½-inch sheet pan lightly with vegetable oil. Add the sugar, butter, corn syrup, and ½ cup plus 2 tablespoons water to a large saucepan, and stir together until all the sugar is wet. Cook over high heat until the mixture turns a medium golden. Immediately remove from the heat, and carefully whisk in the baking soda followed by the salt (taking care, as the caramel will rise in the pan and bubble). Switch to a wooden or metal spoon, and fold in the peanuts. Quickly pour the mixture onto the sheet pan, and spread it out over the pan using the back of the spoon before it starts to harden. (It may not cover the whole pan.) Once the brittle is completely cool, break it into bite-size pieces with the back of a knife or other blunt object.

Candied Citrus Dipped In Dark Chocolate

FRANÇOIS PAYARD
PAYARD

Makes 3 to 5 dozen.

1 orange
1 lemon
1 lime
1 grapefruit
2⅓ cups granulated sugar
4 tablespoons light corn syrup
12 ounces bittersweet chocolate (preferably Valrhona or Callebaut), finely chopped

To prepare the rinds: Slice each fruit in half, squeeze out the juice, and remove and discard pulp. Stir together sugar, corn syrup, and 4 cups water in a medium saucepan. Bring to a boil. Add the citrus peels, and place a saucer on top to keep them submerged. Cook for 5 hours just below the boiling point. (Use a flame tamer to keep the temperature down.) After 5 hours, the syrup will be twice as thick as when you began. Transfer peel and syrup to a bowl, and set in the refrigerator overnight. (Candied peel will keep in the syrup for one year.)

Drain the peel, scrape out most of the pith, and cut into ¼-inch strips. Dry on a rack for 2 to 3 hours. (They must be thoroughly dry before you begin dipping.)

To temper the chocolate: Melt 8 ounces of the chocolate in a bowl placed over simmering water, until the temperature gets to 110 degrees (it will feel warm when touched to the lips). Remove the bowl of chocolate from the heat, and dry the bottom. Using a spatula, stir in the remaining chocolate. When it has all melted and no lumps remain, return the bowl to the simmering water, and heat for 3 to 5 seconds until it feels warm on the lips again. Remove from heat.

To coat: Dip each fruit strip into the chocolate, coating three quarters of the strip, and place on a parchment-lined cookie sheet. Reheat the chocolate over the hot water if it cools and stiffens. Allow the dipped citrus to set in the refrigerator for about 30 minutes.

Lemon Butter Cookies

FROM *PARIS SWEETS* BY DORIE GREENSPAN (BROADWAY BOOKS; $26)

Makes about 4 dozen.

8 ounces (2 sticks) unsalted butter, at room temperature
⅔ cup confectioners' sugar, sifted
2 large egg yolks, at room temperature
Pinch of salt
2 teaspoons pure vanilla extract
Grated zest of 1 to 1½ lemons, to taste
2 cups all-purpose flour
½ cup granulated sugar, for coating

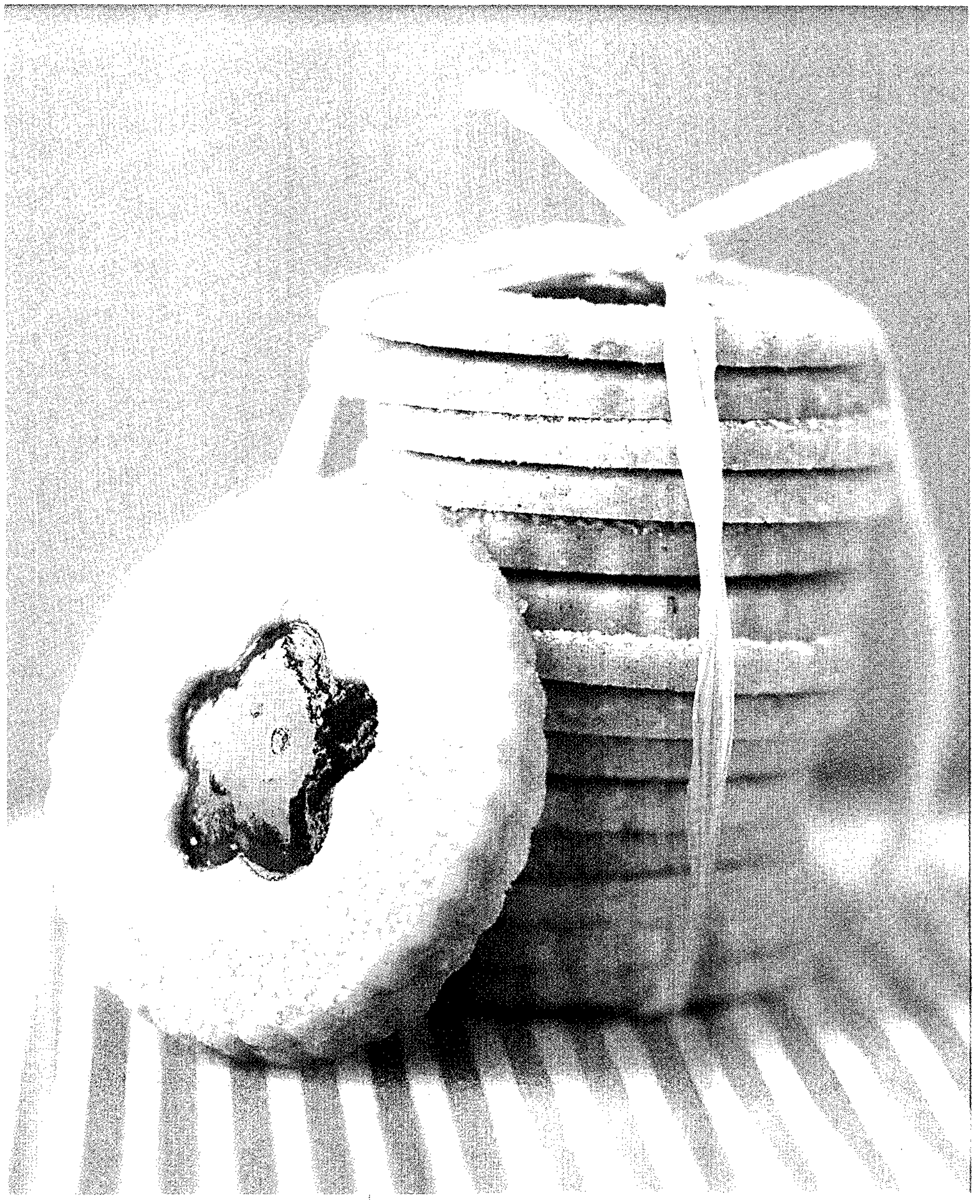
Beat butter in the bowl of a mixer fitted with the paddle attachment at medium speed until it's smooth. Add confectioners' sugar, and beat until silky. Beat in 1 of the egg yolks, following it with the salt, vanilla, and lemon zest. Reduce speed, and add flour, beating just until it disappears. (It is better to underbeat than overbeat; if streaks of flour remain, blend with a spatula.) Turn the dough out onto the counter, form it into a ball, cut in half, wrap each half in plastic, and chill until firm, about 30 minutes.

Form each piece of dough into a 1¼-inch-diameter log. Wrap the logs in plastic, and chill for 2 hours. (The dough can be wrapped and refrigerated for up to 3 days or frozen for up to 1 month.)

Position racks to divide the oven into thirds, and preheat to 350 degrees. Line two cookie sheets with parchment paper.

Whisk the remaining egg yolk in a small bowl until it is smooth and liquid. Spread the sugar on wax paper. Remove logs from the refrigerator, unwrap, and brush lightly with egg yolk. Roll the logs in the sugar, pressing gently so it sticks. Slice them into ¼-inch-thick rounds. (If you make them thicker, bake them longer.) Place on cookie sheets, leaving about ½ inch between them, and bake for 12 to 14 minutes, or until they are set but not browned. (It's fine if the yolk-brushed edges brown a bit.) Transfer to cooling racks.

Note: Because the sugar coating will melt, these cookies are not suitable for freezing. For Christmas, roll dough in larger-grained, crystal, or colored sugar.



Linzer Cookies

KAREN DEMASCO
CRAFT AND CRAFTBAR

Makes 2 to 3 dozen.

6 ounces (1½ sticks) unsalted butter
1 cup powdered sugar
Zest of 1 lemon, grated fine
Zest of 2 oranges, grated fine
1¼ cups all-purpose flour plus extra for board and rolling pin
1 teaspoon baking powder
2 teaspoons cinnamon
½ teaspoon freshly grated nutmeg
½ teaspoon salt
3 egg yolks
1½ cups finely ground almonds (almond flour, or blanched almonds pulsed in a food processor until very fine)
1 cup raspberry preserves

Preheat the oven to 325 degrees. Line two cookie sheets with parchment paper.

Beat butter, sugar, and zests in the bowl of a mixer fitted with the paddle attachment at medium speed until they are smooth. Sift together flour, baking powder, spices, and salt. Add the yolks to the mixer bowl, and beat until they are incorporated. Reduce the speed, and slowly add the dry mixture, then the ground almonds, beating until they're incorporated. Turn the dough out onto the counter, form it into a ball, cut in half, wrap each half in plastic, and chill until firm, about 1 hour. (The dough will keep for 3 days at this stage, and can be frozen for 1 month.)

Flour the board and rolling pin, and roll out half the dough to ⅛-inch thickness. Cut the cookies into desired shapes using a 1½-inch-diameter cutter. Cut ½-inch holes in the centers of half the cookies. Transfer the cookies to prepared cookie sheets with a spatula, and chill them for 30 minutes.

Bake for 12 to 15 minutes. Transfer to a rack. Once they've cooled, sprinkle the cookies that have cutouts with confectioners' sugar. Spoon a little raspberry preserves on each of the solid cookies, and top each with a powdered cookie.

Russian Tea Cakes

BILL YOSSES
CITARELLA

Makes 2 to 3 dozen.

8 ounces (2 sticks) unsalted butter
½ cup confectioners' sugar plus extra for rolling
2 cups all-purpose flour
2 cups shelled, chopped nuts

Craft's Linzer cookies remake another classic as a bite-size treat.

FOOD STYLING BY STEPHANA BOTTOM; PROP STYLING BY SASCHA DUNN. PREVIOUS PAGES: LEFT, CAKE STAND FROM BROADWAY PANHANDLER; RIGHT, GLASS FROM TAKASHIMAYA. OPPOSITE PAGE: MOTHER-OF-PEARL DISH FROM CLIO. NEXT PAGE, WOODEN BAKING BASKET HOLDING RUSSIAN TEA CAKES FROM BROADWAY PANHANDLER.

PACKAGE DEALS: Clockwise from top, Craft's ginger snaps, Fauchon's chocolate-orange stars, and Bill Yosses's tiny Russian tea cakes.

Sources

For baking equipment:

- **New York Cake & Baking Distributor** (56 West 22nd Street, between Fifth and Sixth Avenues; 212-675-2253 or 800-942-2539). Every imaginable type of equipment and supplies for baking and candy making.
- **Choc-Oh!-Lot Plus** (7911 Fifth Avenue, near 80th Street, Brooklyn; 718-748-2100). Candy, chocolate, and cake molds, cookie pans and cutters, plus a selection of petit four cups and cookie gift boxes.
- **Broadway Panhandler** (477 Broome Street, between Greene and Wooster Streets; 212-966-3434 or 866-266-5927). As well as being a great source for cookware, this store also has an extensive baking and cake-decorating selection.
- **Williams-Sonoma** (Several locations; 800-541-2233.) High-end, stylish equipment, and decorating kits.

(suggested: ½ cup each of pecans, walnuts, almonds, and hazelnuts)
1 teaspoon vanilla extract
¼ teaspoon salt
2 teaspoons ground cardamom

Preheat the oven to 350 degrees. Line two cookie sheets with parchment paper.

Beat butter and confectioners' sugar in the bowl of a mixer fitted with the paddle attachment at medium speed until it's smooth. Add the flour, nuts, vanilla extract, salt, and cardamom and continue mixing until a smooth paste forms. (The dough will keep in the refrigerator for 2 weeks.)

Form dough into ¾-inch balls and place on cookie sheets. Bake for 6 minutes or until edges brown.

While the cookies are still hot from the oven, roll them in a dish of confectioners' sugar. Cool on a rack. Wrap well with plastic, and place in an airtight container.

Chocolate-Orange Shooting-Star Cookies

FLORIAN BELLANGER
FAUCHON

Makes about 1 dozen.

Chocolate cookies:
1½ cups cake flour
½ cup granulated sugar
¼ cup cocoa powder
⅓ cup almond flour
¼ teaspoon fine salt
4 ounces plus 2 tablespoons unsalted butter at room temperature
2 egg yolks

Orange icing:
1½ cups of confectioners' sugar, sifted
Zest of 1 orange, grated
¼ cup fresh orange juice

Cookies: Beat flour, sugar, cocoa powder, almond flour, and salt in the bowl of a mixer fitted with the paddle attachment until combined. Add the butter in chunks, one at a time, while running the machine on low, until the mixture becomes sandy. Add the egg yolks and 2 tablespoons water, and mix until combined. Form it into a ball, cut in half, wrap each half in plastic, and chill for 2 to 3 hours until the dough is firm.

Preheat the oven to 375 degrees. Line two cookie sheets with parchment paper. Sprinkle your work surface and rolling pin with flour, and roll out the dough in batches to a thickness of ⅓ inch. Cut out the cookies with a shooting-star- or star-shaped cutter, dipping the cutter in flour if it sticks. Place on cookie sheets and bake for 10 to 15 minutes. Transfer to a rack.

When cookies have cooled to room temperature, spread the orange icing (recipe below) over the top of each with a spatula.

Orange icing: Blend sifted sugar and zest in a mixing bowl. Whisk in the orange juice. Cover with plastic wrap, and set aside.

Gingersnaps

KAREN DEMASCO
CRAFT AND CRAFTBAR

Makes about 3 dozen.

2 cups all-purpose flour, plus extra for board and rolling pin
1 teaspoon ground cinnamon
½ teaspoon salt
¼ teaspoon baking soda
6 ounces (1½ sticks) unsalted butter
1 cup granulated sugar
¼ cup molasses
2 tablespoons finely grated fresh ginger
1 egg
Decoration: Gold dragées or granulated sugar

Sift together flour, cinnamon, salt, and baking soda. Beat butter, sugar, molasses, and ginger in the bowl of a mixer fitted with the paddle attachment at medium speed until it's smooth. Add the egg, beat until combined, and gradually beat in dry ingredients. Form dough into a ball, cut in half, wrap each half in plastic, and chill overnight.

Preheat the oven to 325 degrees. Line two cookie sheets with parchment paper. Lightly flour the work surface and rolling pin, and roll out the dough in batches to ⅛-inch thickness. Cut the cookies into desired shapes. Transfer them to cookie sheets with a thin spatula. Sprinkle with sugar or decorate with gold dragées, and chill 30 minutes. Bake for 10 to 12 minutes, until golden brown. They will crisp as they cool.

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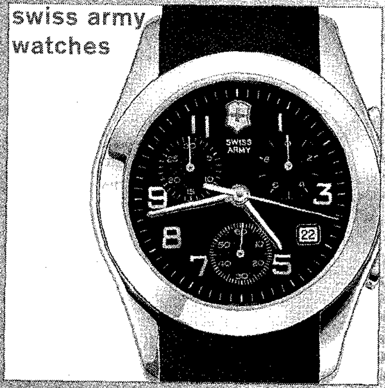
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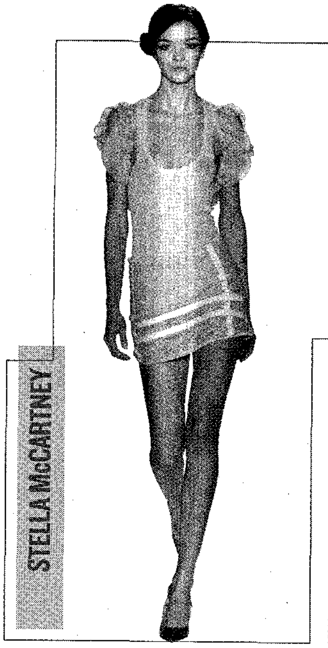
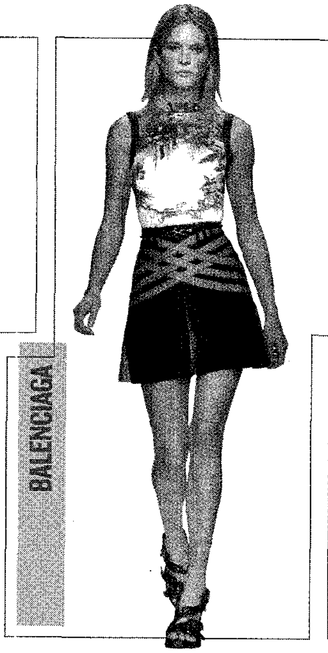

STELLA McCARTNEY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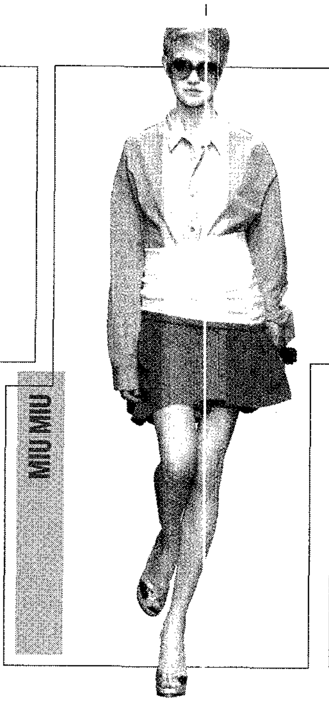
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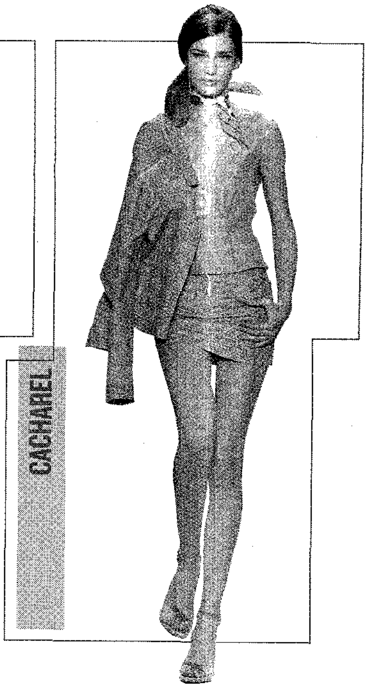
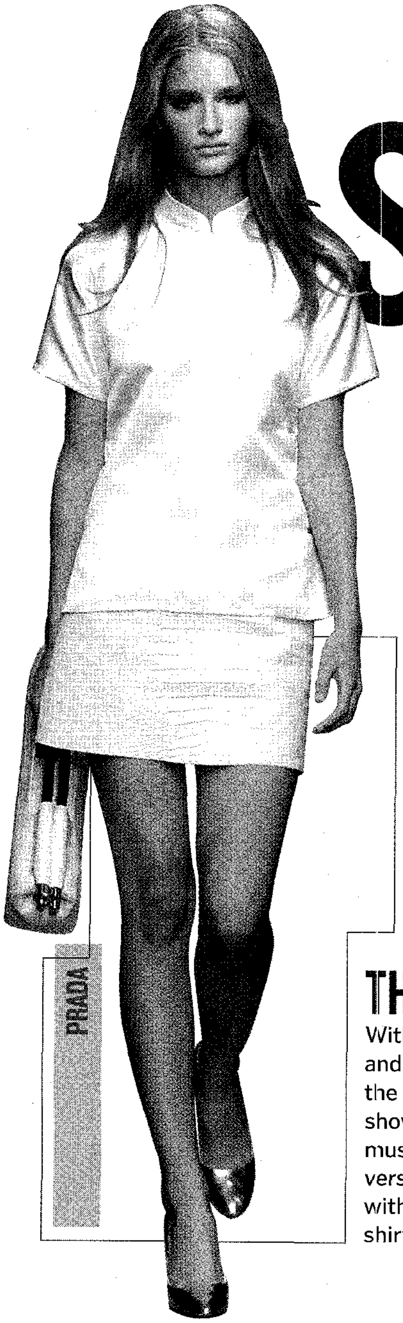

CACHAREL

SPRING 2003 RUNWAY REPORT

SPRING INTO

The spring 2003 runways were packed with streamlined, sexy clothes, the kind of pieces that will give your wardrobe serious heat—and provide a welcome departure from the classic fare of seasons past. The sultriest of all? The miniskirt, proving that in fashion, at least, nice things come in (very) small packages. BY MARK HOLGATE


PRADA

THE MINISKIRT

With a nod to the sixties and a dash of the eighties, the miniskirt is now back on show. What elevates it to must-have status? Its *versatility*. It works teamed with everything from billowing shirts to belted jackets.

SOMETIMES WHEN YOU'RE SITTING THROUGH WHAT feels like your twenty-ninth fashion show of the day, you start to consider what drives designers to dream up the clothes they do. This was the case at the recent run of spring 2003 collections, where the runways were crowded with miniskirts. I hesitate to say that the mini's return is triumphant, if the muted response from press and buyers is anything to go by. More than a few people could be heard coming out of the shows saying hopefully, "Those skirts will be *much longer* by the time they reach the stores." But there is the old theory that as hemlines go, so goes the economy: if they're up, the market is, too. Might this new run of thigh-skimming skirts be a little bit of wishful thinking?

Certainly, at first glance, short is not the most obvious way to stimulate retail excitement. And fashion, after all, needs to target more than just those women who hanker to dress like Britney Spears. (As if ordaining the trend, Britney made her first appearance in the front row at the New York shows.)

Still, short was the strongest signal of a fashion turnaround, as the two reigning themes of recent seasons—vintage and folk—were decidedly left behind. What's emerging is a way of dressing

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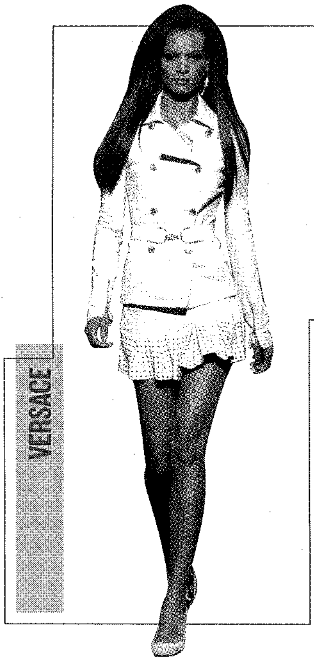
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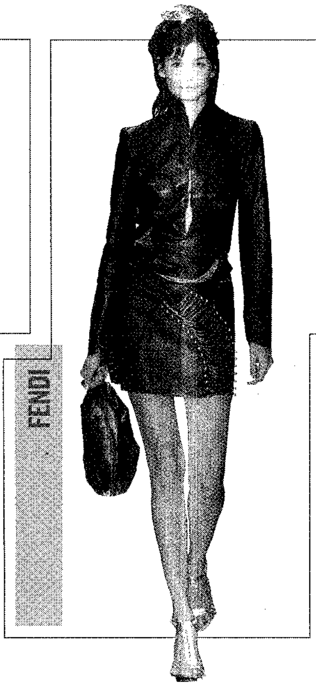
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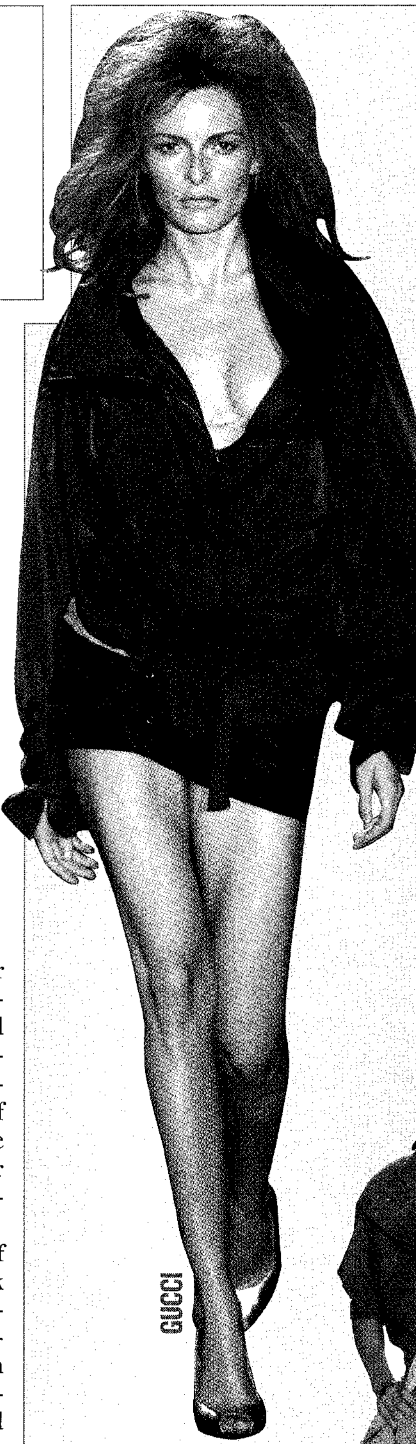
ACTION

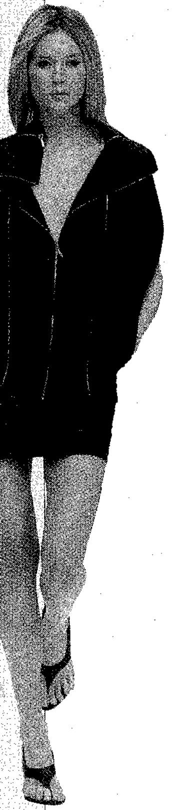
that is, at its best, spare and sporty without sacrificing romance or sensuality. The designers who did minis well—Miuccia Prada, Stella McCartney, Karl Lagerfeld at Chanel, Tom Ford at Gucci, and Nicolas Ghesquière at Balenciaga—gave them an injection of energy and modernity. Ghesquière and Lagerfeld played up the mini's athletic edge (hitting, in particular, spring's recurrent surf theme with lots of neoprene, bonded seams, and chunky plastic zippers); McCartney and Ford saw it as the perfect way to dress for evening; and Prada detonated its sex-bomb connotations by making it look casually luxurious with flat, silver thong sandals.

Another designer who offered a great, confident new vision of the mini was Alexander McQueen. His models—styled to look like damsels shipwrecked on a desert island—had his soft brocade miniskirt suits, cropped voluminous pants, faded gold-sequin tops, and flared, dramatically colored dresses to keep them company. His Paris show confirmed him as a major-league talent; one major-department-store buyer told me that he planned to substantially increase his spending on McQueen's collection, so impressed was he by its commercial and creative force.

And that's the other thing that preoccupies you at the shows: Which pieces will New Yorkers be hot to buy? Plenty of sparks flew in Manhattan, with superlative collections from Calvin Klein and Narciso Rodriguez. The former gave us zippered jackets, straight skirts, and satin bias-cut dresses in a brilliant color palette of oyster, taupe, and aquamarine; the latter's show was a masterly exercise in cutting and constructing dresses. Both designers featured plenty of this season's best looks (which we've charted over the following pages), clothes that really will change how you want to dress. Instead of making safe, classic items—which is what we've all been buying for the past few seasons—this time around designers are saying "Take a risk. Be confident." And, in the case of the mini, at least: "Think small."


GUCCI

CHRISTIAN DIOR


JIL SANDER

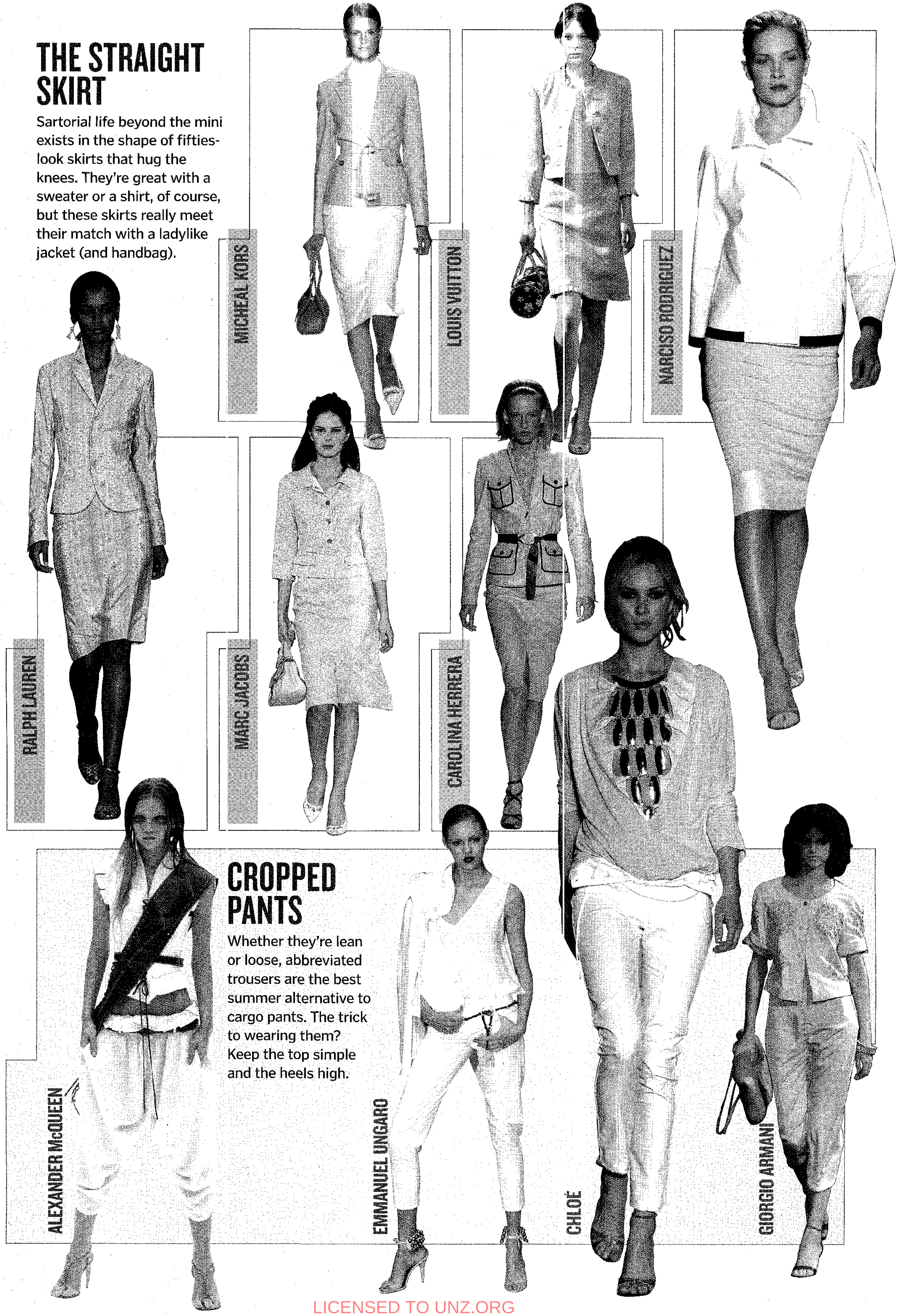
CELINE

THE BLOUSON JACKET

Big, bigger, biggest: The supersize jacket is the guaranteed way to achieve the season's voluminous-on-top, narrow-below-the-waist silhouette. Go for billowing sleeves, heavyweight zippers, or a belted waist.

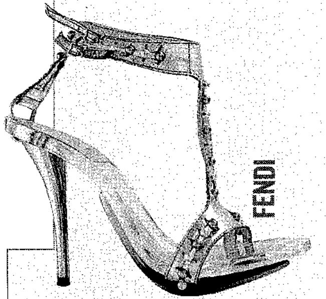
THE STRAIGHT SKIRT

Sartorial life beyond the mini exists in the shape of fifties-look skirts that hug the knees. They're great with a sweater or a shirt, of course, but these skirts really meet their match with a ladylike jacket (and handbag).

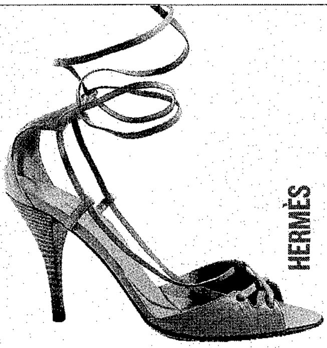

MICHEAL KORS
LOUIS VUITTON
NARCISO RODRIGUEZ
RALPH LAUREN
MARC JACOBS
CAROLINA HERRERA
ALEXANDER McQUEEN
EMMANUEL UNGARO
CHLOÉ
GIORGIO ARMANI

CROPPED PANTS

Whether they're lean or loose, abbreviated trousers are the best summer alternative to cargo pants. The trick to wearing them? Keep the top simple and the heels high.


FENDI

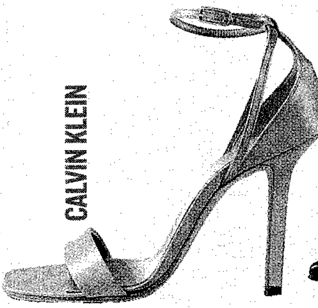
NARCISCO RODRIGUEZ

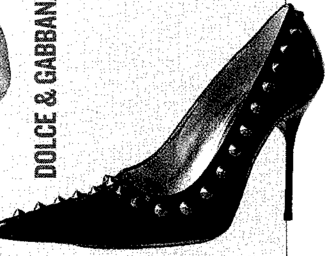

HERMÈS

GUCCI

BOTTEGA VENETA

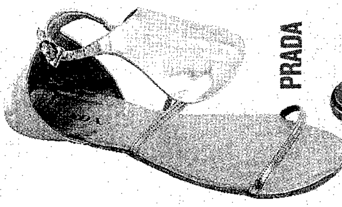
ALEXANDER McQUEEN


CALVIN KLEIN

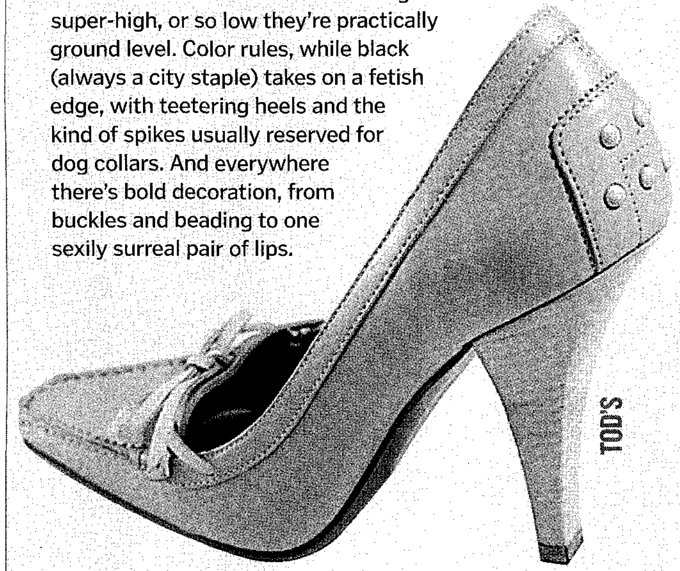

DOLCE & GABBANA

THE SHOES

This season is a tale of two heel heights: super-high, or so low they're practically ground level. Color rules, while black (always a city staple) takes on a fetish edge, with teetering heels and the kind of spikes usually reserved for dog collars. And everywhere there's bold decoration, from buckles and beading to one sexily surreal pair of lips.

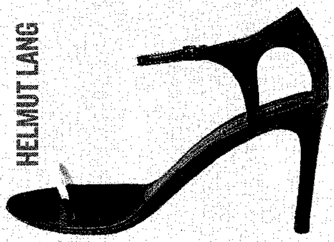

PRADA

HOGAN

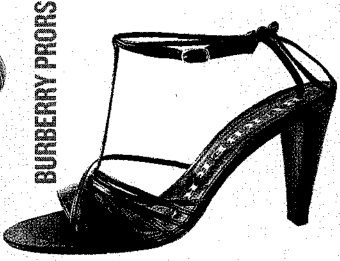

TOD'S

MARC JACOBS

BALENCIAGA


HELMUT LANG

STELLA McCARTNEY

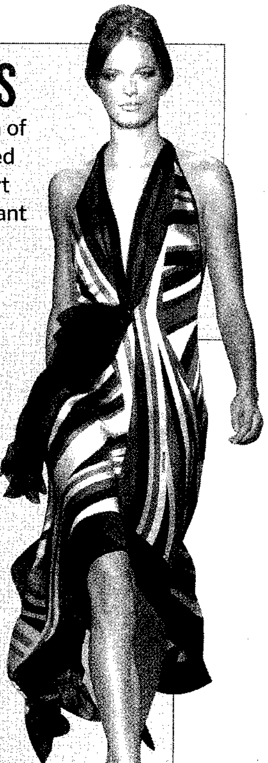

BURBERRY PRORSUM

YVES SAINT LAURENT RIVE GAUCHE

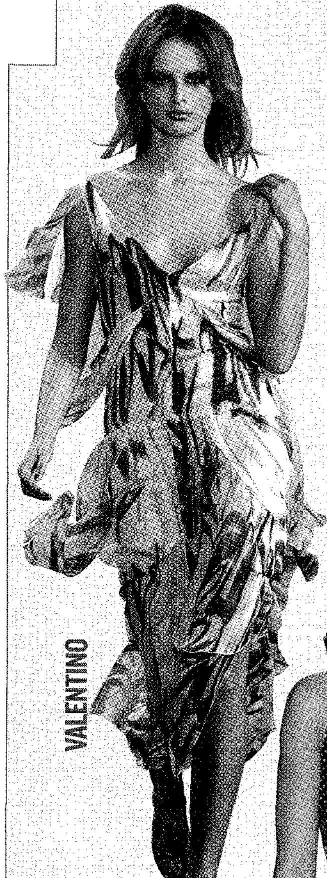
PHOTOGRAPHED BY JOE SCAFURO. ACCESSORIES EDITOR: MONICA SCHWEIGER.

THE EVENING DRESS

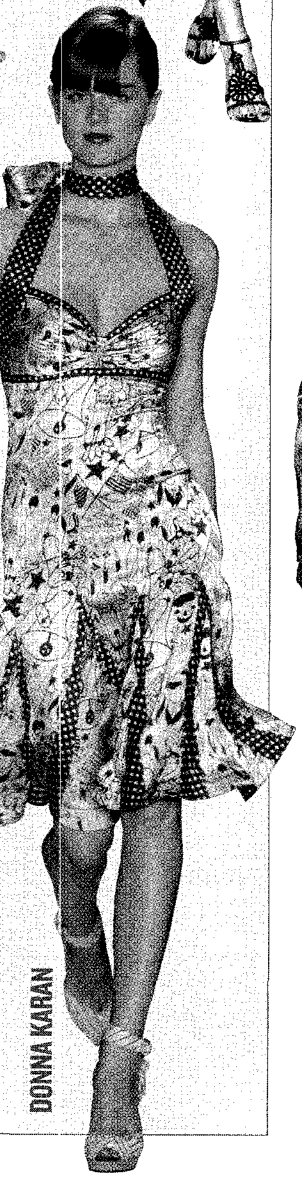
Spring is a virtual ode to the charm of the dress, from romantically inclined wisps of softly draped chiffon to Art Deco-inspired satin gowns as elegant as the Chrysler Building at night.



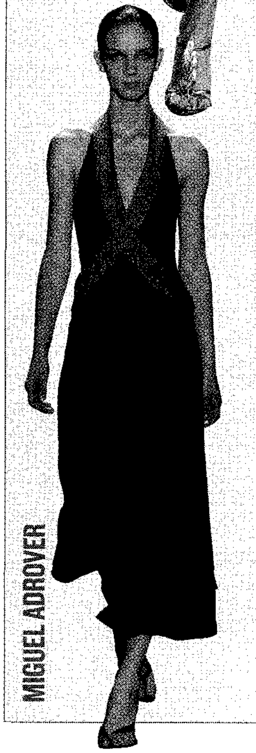
MISSONI



VALENTINO



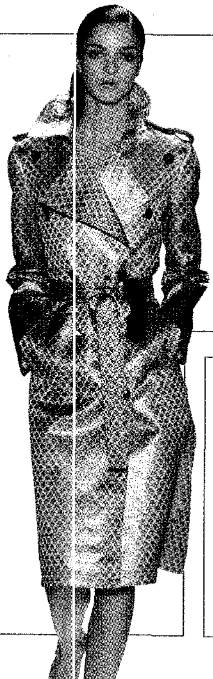
DONNA KARAN



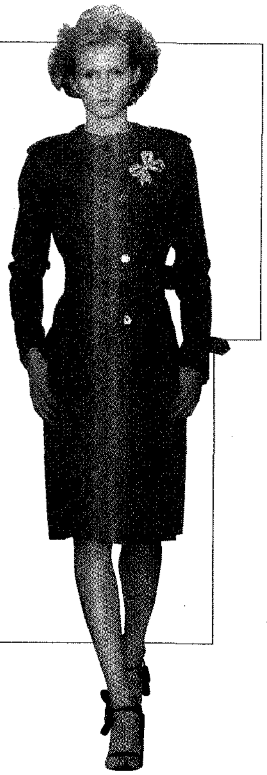
MIGUEL ADROVER

THE TRENCH

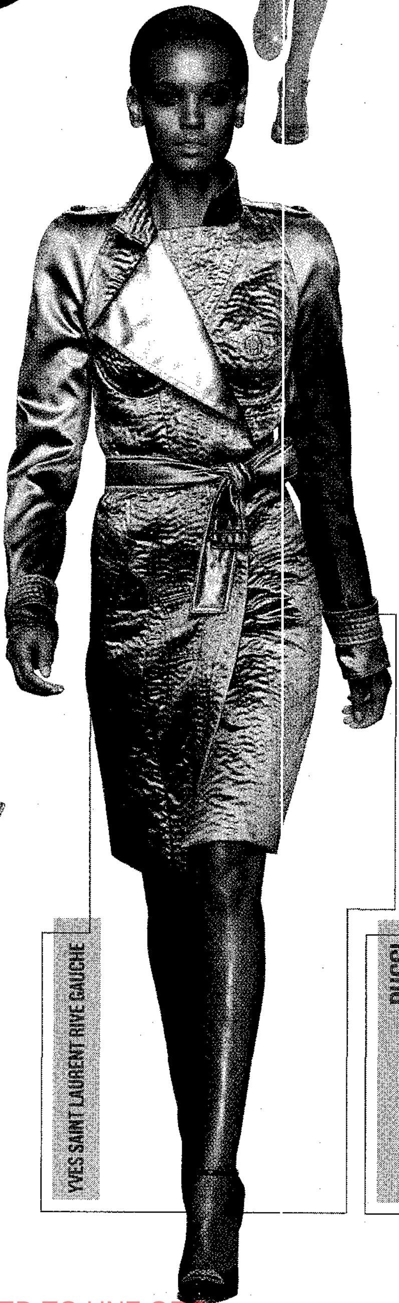
The latest take on the classic trench coat won't save you from the rain, but it's glamorous enough to make a big splash. Just forget beige. You're going to crave luxe fabrics and hot color.



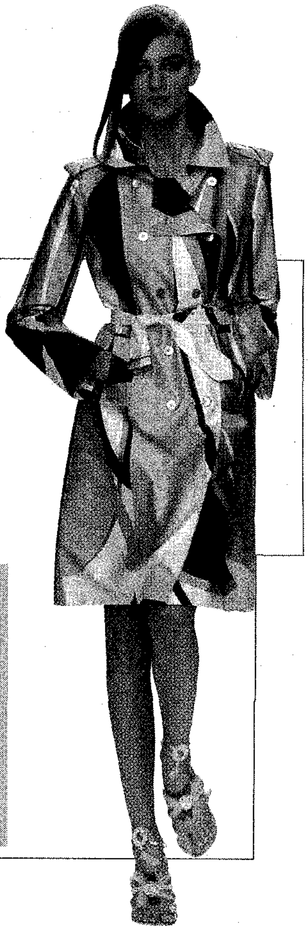
OSCAR DE LA RENTA



BALLY



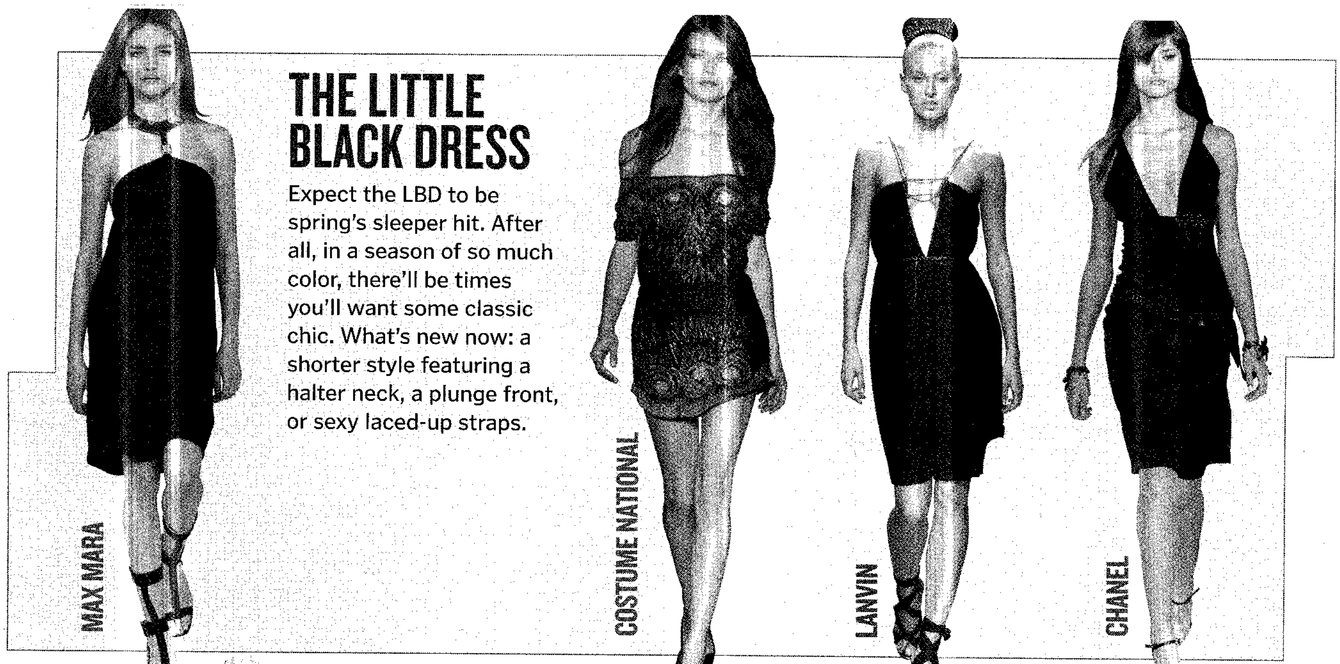
YVES SAINT LAURENT RIVE GAUCHE



PUCCI

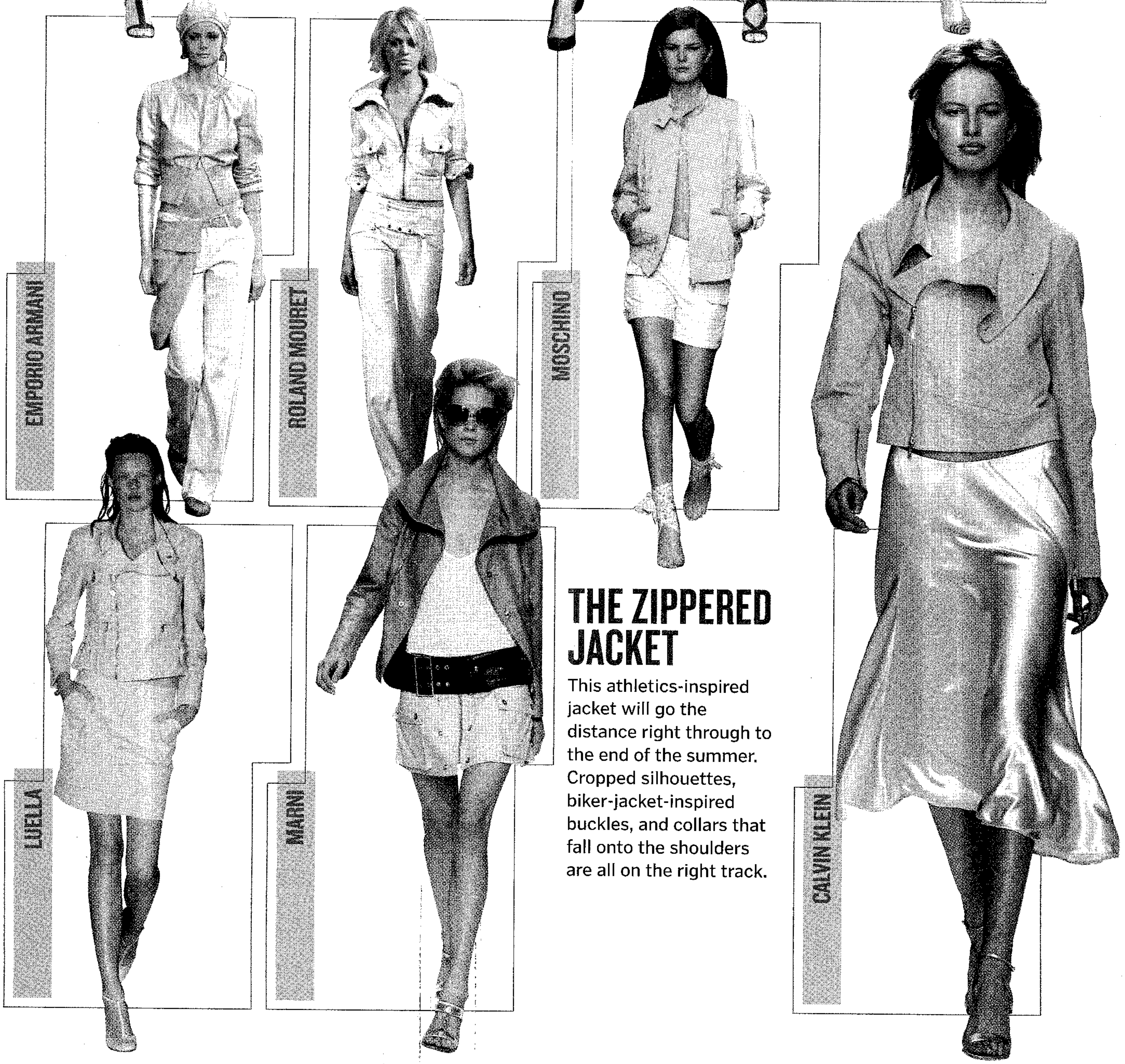
THE LITTLE BLACK DRESS

Expect the LBD to be spring's sleeper hit. After all, in a season of so much color, there'll be times you'll want some classic chic. What's new now: a shorter style featuring a halter neck, a plunge front, or sexy laced-up straps.


MAX MARA
COSTUME NATIONAL
LANVIN
CHANEL

THE ZIPPERED JACKET

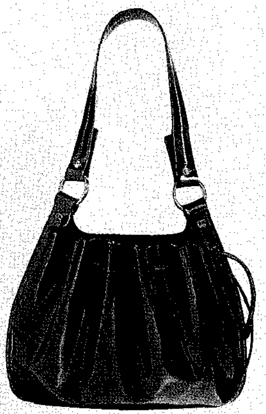
This athletics-inspired jacket will go the distance right through to the end of the summer. Cropped silhouettes, biker-jacket-inspired buckles, and collars that fall onto the shoulders are all on the right track.


EMPORIO ARMANI
ROLAND MOURET
MOSCHINO
CALVIN KLEIN
LUELLA
MARNI

THE BAGS

Spring's biggest bag trend is for sports-oriented shapes in a size that could, if you so wish, carry an entire week's worth of gym gear. Punk is a big hit, too, with zippers and buckles galore. Fabrics are softly luxurious: satin, exotic skins like stingray, or suede in searing colors. The clutch is the hands-down winner for evening, though some of the more decorative offerings for day will work after sundown, too.

BALLY



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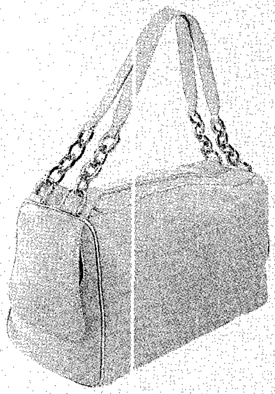
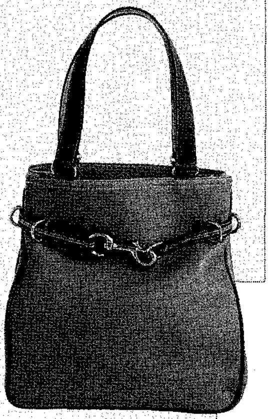
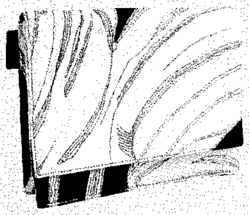


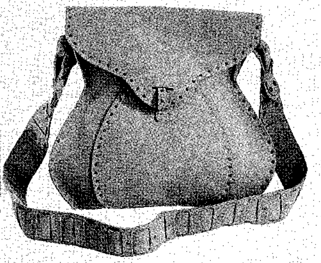
COACH



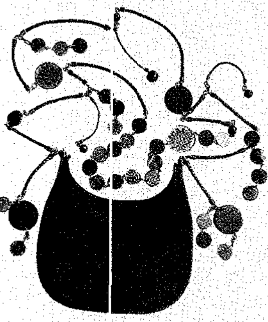
MIU MIU



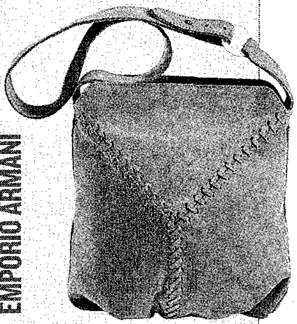
CELINE



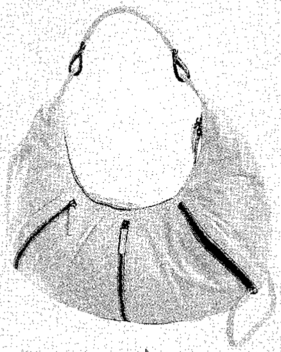
BOTTEGA VENETA



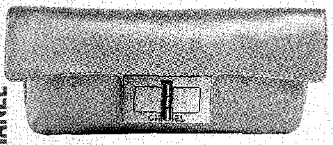
EMPORIO ARMANI



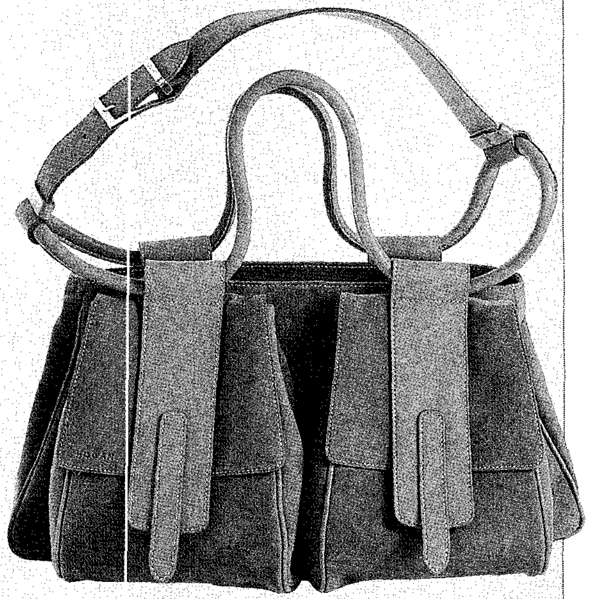
JIL SANDER



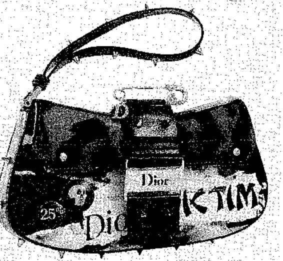
CHANEL



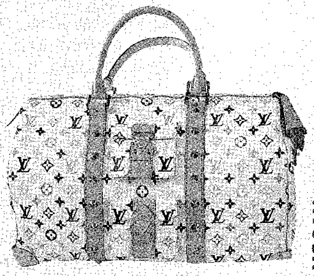
HOGAN



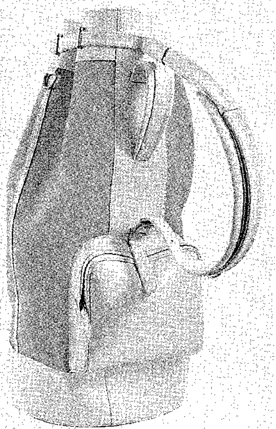
CHRISTIAN DIOR



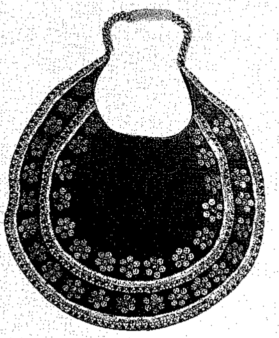
LOUIS VUITTON



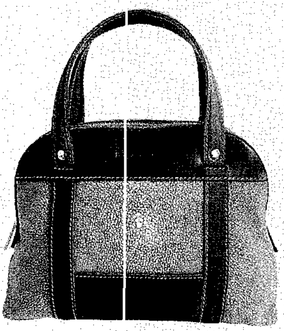
MICHAEL KORS



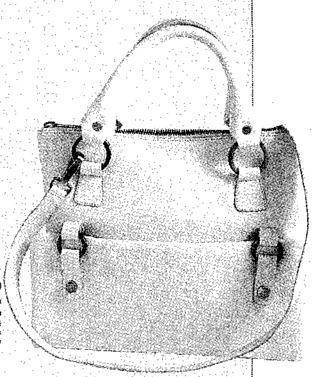
EMMANUEL UNGARO



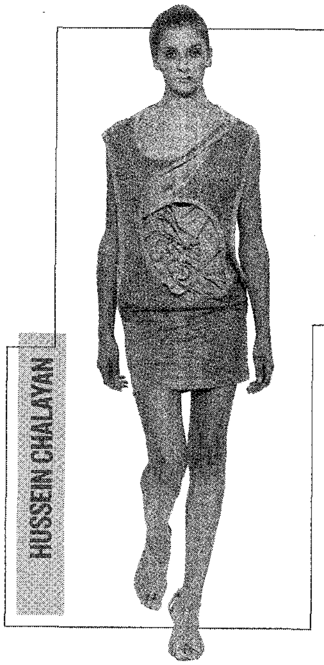
GIORGIO ARMANI

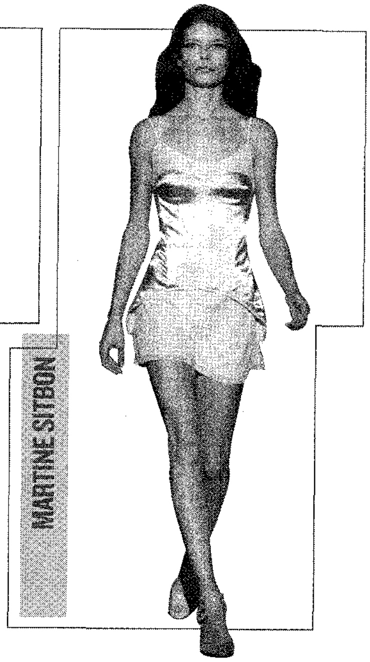


RUFFO



PHOTOGRAPHED BY JOE SCAFURO.


HUSSEIN CHALAYAN


MARTINE SITBON

THE MINIDRESS

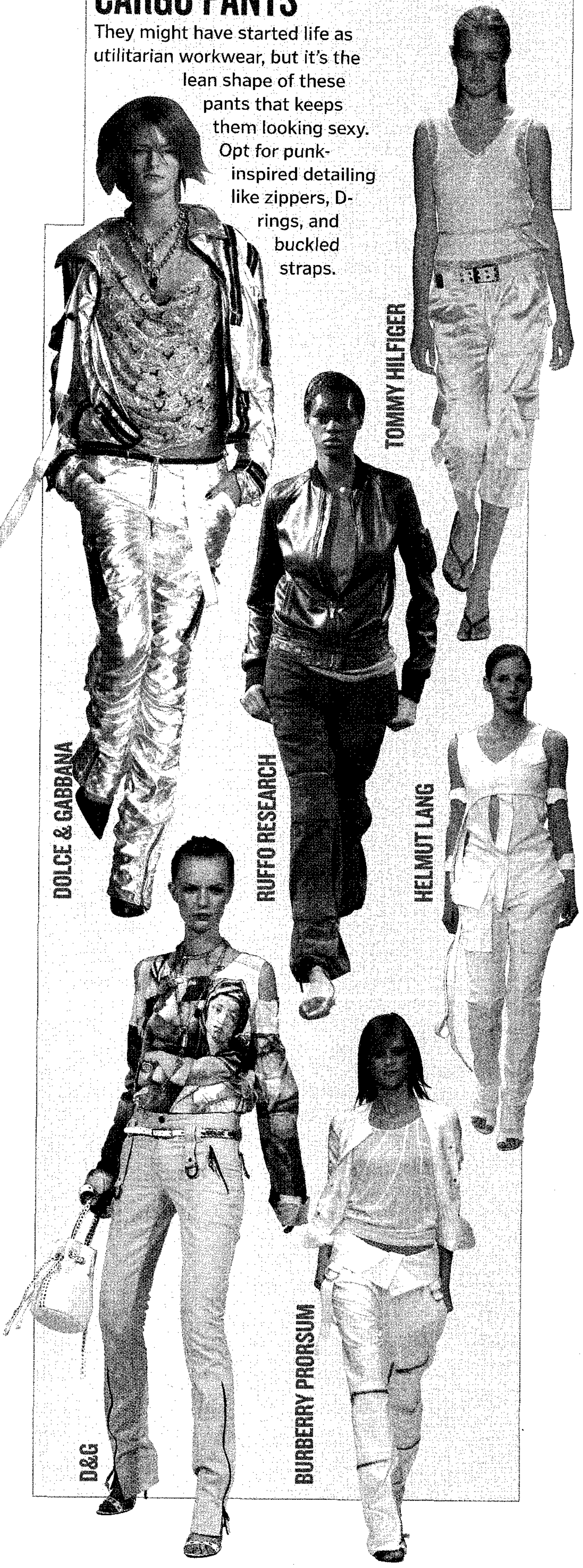
It's the shortcut to getting dressed and offers a multitude of options—from simple, sporty shifts to slinky frocks that could be mistaken for lingerie.

SPORTMAX

ALBERTA FERRETTI

CARGO PANTS

They might have started life as utilitarian workwear, but it's the lean shape of these pants that keeps them looking sexy. Opt for punk-inspired detailing like zippers, D-rings, and buckled straps.

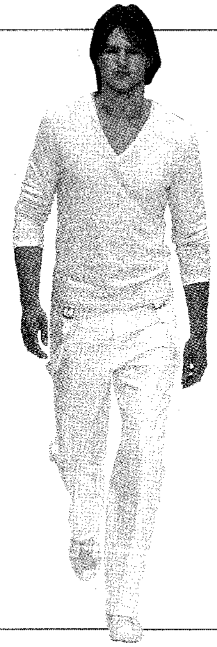

DOLCE & GABBANA
RUFFO RESEARCH
TOMMY HILFIGER
HELMUT LANG
D&G
BURBERRY PRORSUM

THE MAN SHOW

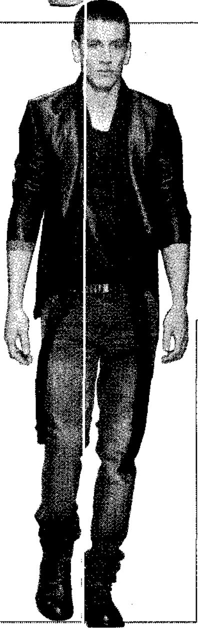
Who would have thought that one of the most radical looks from the spring 2003 men's collections would be a sharply tailored suit worn with a shirt and tie? Once again, designers are moving toward a much more formal approach to getting dressed. Go for a touch of the forties with double-breasted suits, wide pants, and sweaters worn with knotted scarves—fedora optional. The flip side of this sartorial coin is the rise of a utility-meets-sports look: Lightweight parkas, hooded jackets, and cargo pants are winners in this field. And just to prove that the influence of rock music goes way beyond MTV, designers remixed the style of bands du jour the Hives, the Vines, and, of course, the Strokes. Relive your CBGB youth with black leather jackets, skinny shirts, and faded, distressed denim.

HELMUT LANG

RALPH LAUREN


JIL SANDER

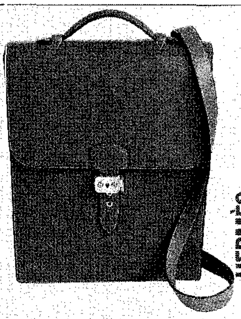
BURBERRY PRORSUM

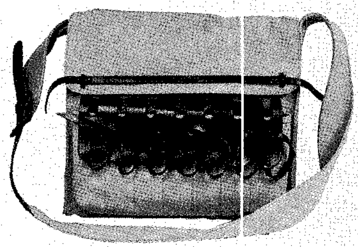

CHRISTIAN DIOR

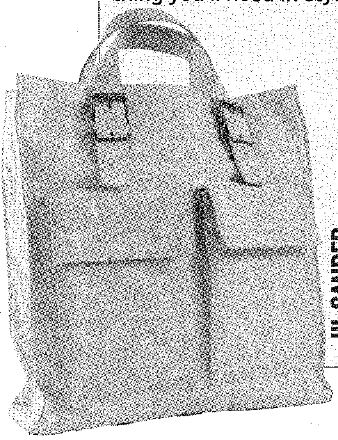
DOLCE & GABBANA

HIT KITS

Whether it's a handheld tote or a high-utility shoulder-strapped satchel, the best of the new bags are big enough to carry everything you'll need in style.


HERMÈS


HELMUT LANG


JIL SANDER

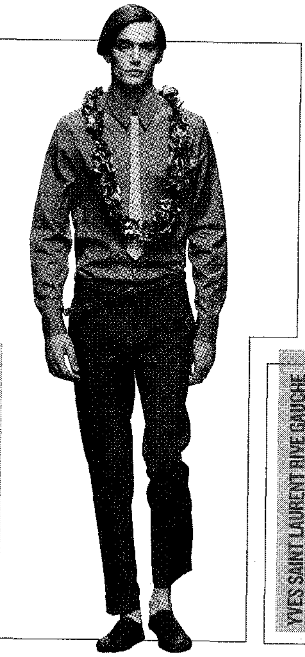
YVES SAINT LAURENT RIVE GAUCHE

BOTTEGA VENETA

CALVIN KLEIN

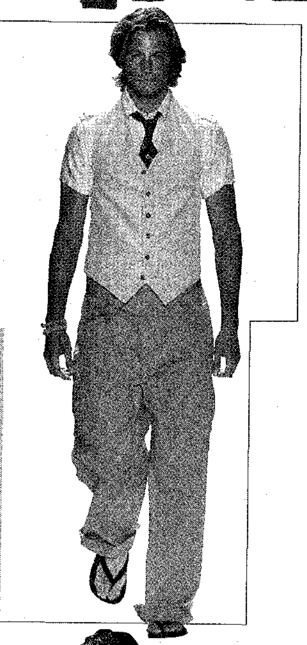
HERMES

LOUIS VUITTON


PRADA

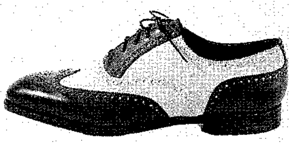
YVES SAINT LAURENT RIVE GAUCHE

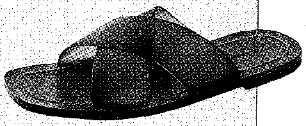
EMPORIO ARMANI

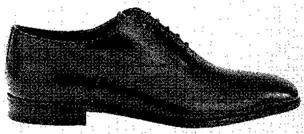

TOMMY HILFIGER

GUCCI

GIORGIO ARMANI


RALPH LAUREN


DOLCE & GABBANA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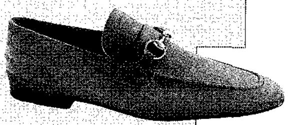
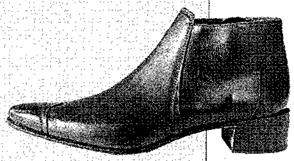
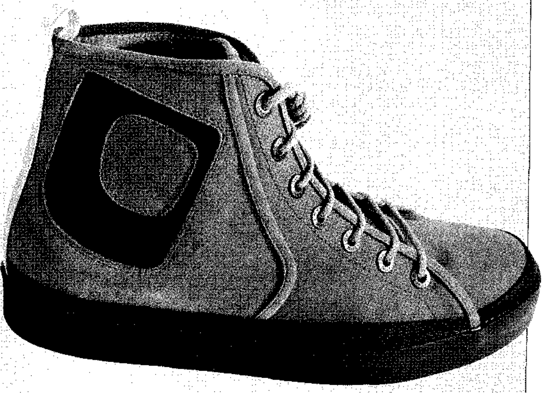
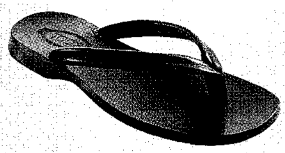

GUCCI

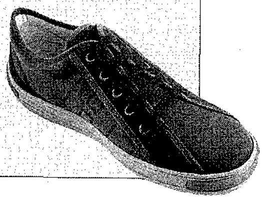
STEP CLASS

Put yourself on the right footing with shoes that have a touch of retro styling, be they classic spectator lace-ups, colorful high-top sneakers, or snaffle loafers.


BURBERRY PRORSUM


LOUIS VUITTON


TOD'S

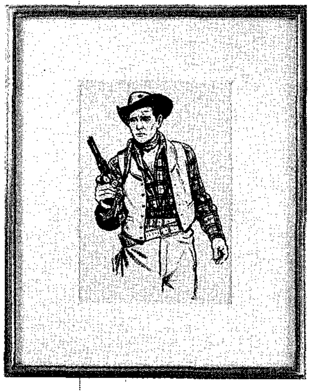

HOGAN

STILL LIFES PHOTOGRAPHED BY JOE SCAFURO. ACCESSORIES EDITOR MONICA SCHWEIGER.

Best Bets

RIMA SUQI

Warming up to the ski-lodge look? Here, a flurry of fixings for your home on the range, whether in Manhattan or Montana.



It's a Draw

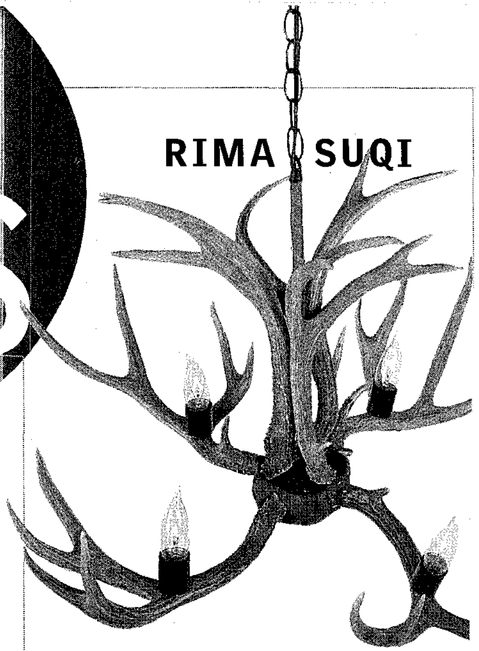
Steven Sclaroff recently discovered a stash of illustrator Phil Berry's drawings, circa 1940, for a Western novel. The ten black-ink pieces depict scenes from a cowboy contemplating life on the range to an all-out brawl ($600 each, framed).

- **STEVEN SCLAROFF**
  801 Greenwich Street/212-691-7814
- **WWW.STEVENSCLAROFF.COM**

Smokey the Bears

Chain-saw bears are a bit of a cliché, but wax ones are surprisingly sweet. The candles also come in black ($13).

- **PATCH NYC**
  17 Eighth Avenue/212-807-1060



Stag Fest

You don't need a Ralph Lauren–outfitted life to embrace the lodge look, but an antler chandelier always helps. Made in Montana (by a pastor's son) from naturally shed antlers, the chandeliers are electrified and come in small ($450), medium ($625), and large ($800). By custom order; allow six to eight weeks for delivery.

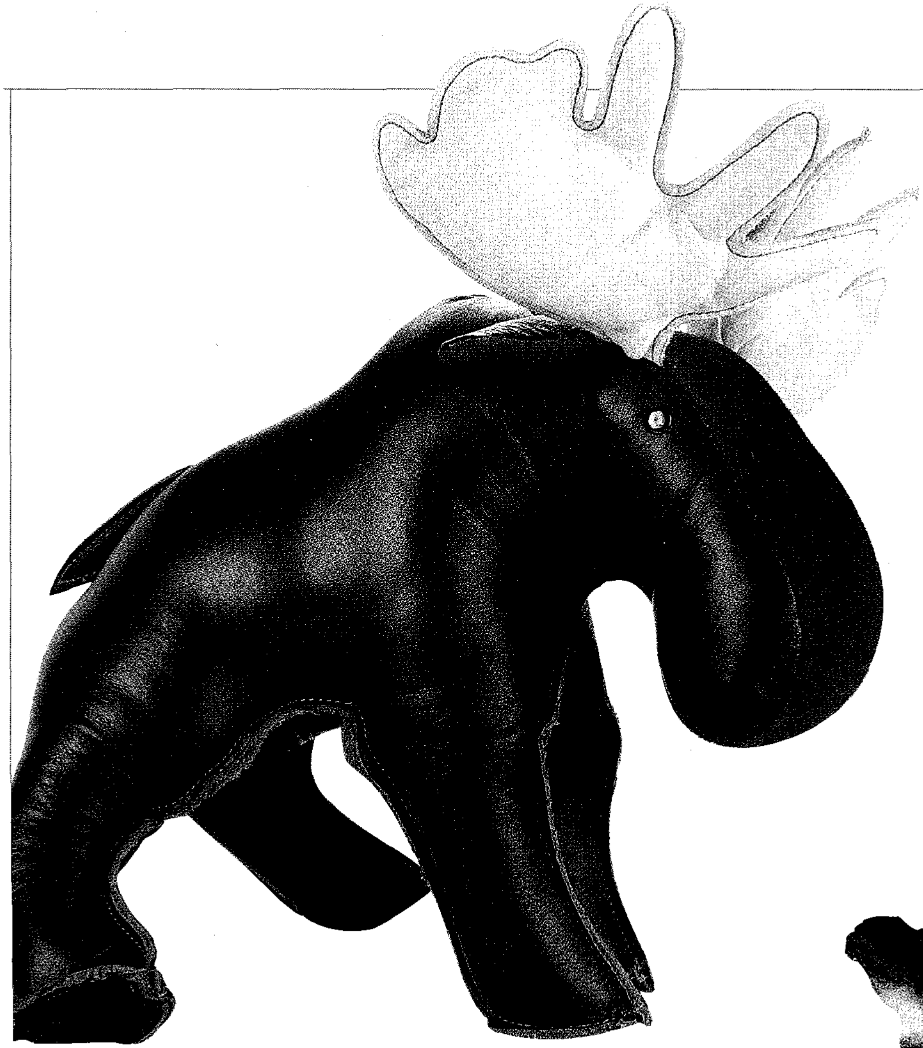
- **WHISKEY DUST**
  526 Hudson Street/212-691-5576

Branch Out

This earthy, footed fruit bowl may look like a bit of a grand old tree, but it's actually terra-cotta that's been specially treated to look like bark ($155).

- **TREILLAGE**
  418 East 75th Street/212-535-2288

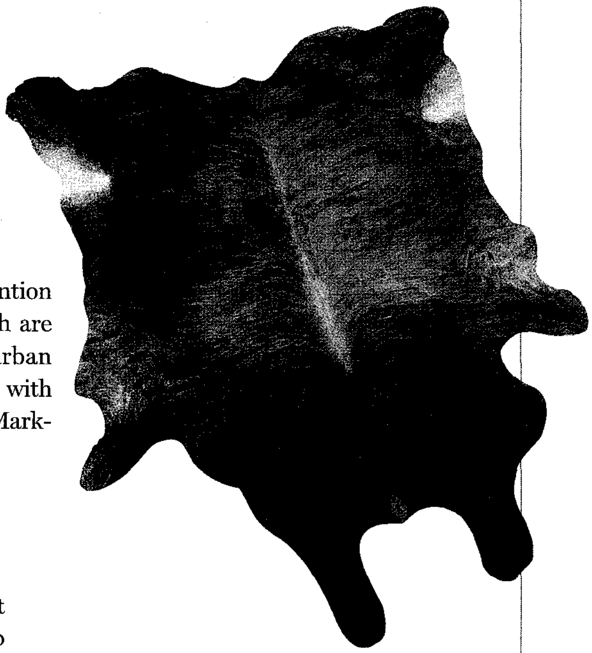
PHOTOGRAPHED BY TED MORRISON



She's Got Game

Northville, New York–based artist Sandy Vohr has spent over 30 years creating what she calls her Leather Zoo, a line of stuffed leather animals that function as paperweights, banks, bookends (shown here), and plain old toys ($128 for set of two).

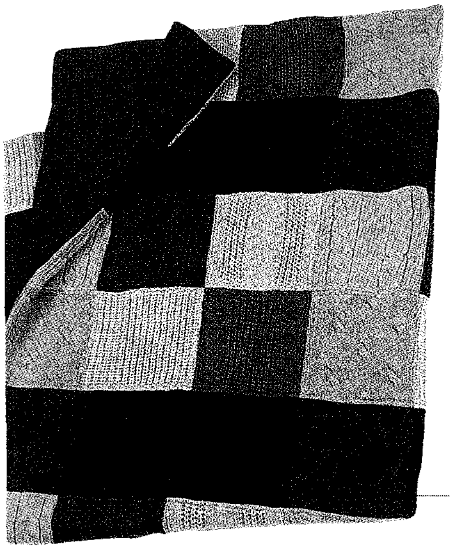
- **LITTLE EXTRAS**
  676 Amsterdam Avenue,
  at 93rd Street/212-721-6161
- **THE ENCHANTED FOREST**
  85 Mercer Street/212-925-6677
- **SANDYVOHR.COM**



A Place to Hide

A flokati in front of the fireplace can look a little dated—not to mention dingy—after a short time. Today's alternative? Hide rugs, which are gussying up everything from rustic retreats to over-the-top urban palaces. Pottery Barn's are the standard five feet by eight feet or so, with brown-and-white markings, at about the best prices we've seen. Markings vary; sold via Internet only ($399.99).

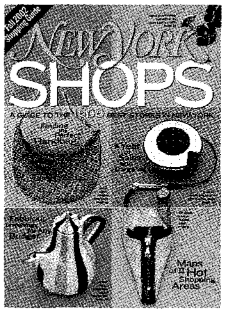
- **WWW.POTTERYBARN.COM**



Blanket Statement

Is your ski house looking a bit shabby? For starters, cover its drab sofa with a colorful blanket. We like this grandma-chic patchwork one, composed of knit squares in different colors and patterns. Flip it when you get bored—the whole thing is backed in deep-red corduroy ($128).

- **ANTHROPOLOGIE**
  375 West Broadway/212-343-7070
  85 Fifth Avenue, at 16th Street
  212-627-5885
  www.anthropologie.com



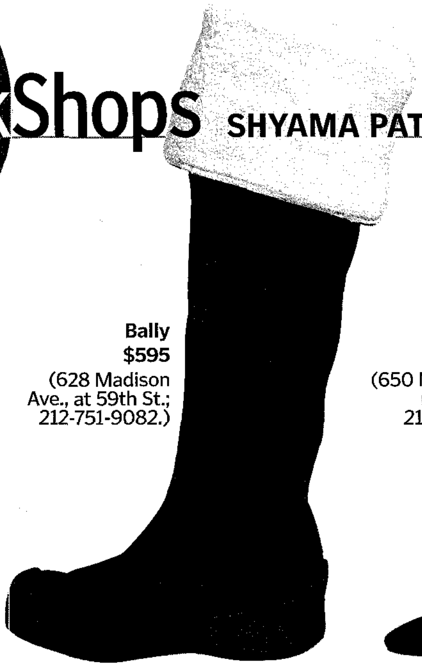
Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

New York Shops

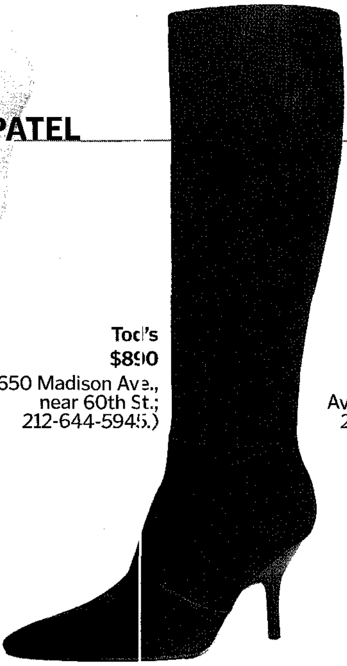
SHYAMA PATEL

Suede and Vicious

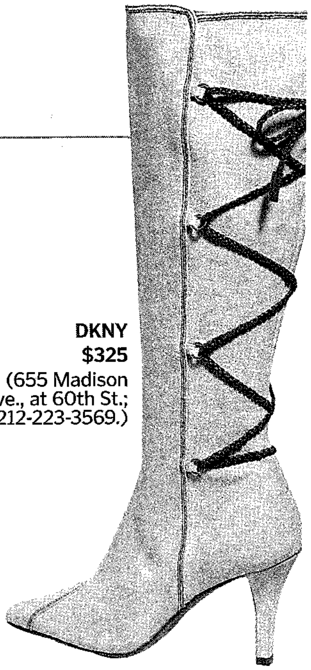
This season's must-have suede boots don't have to be slouchy. Whether preppy or polished, our favorites will kick your wardrobe up a notch.



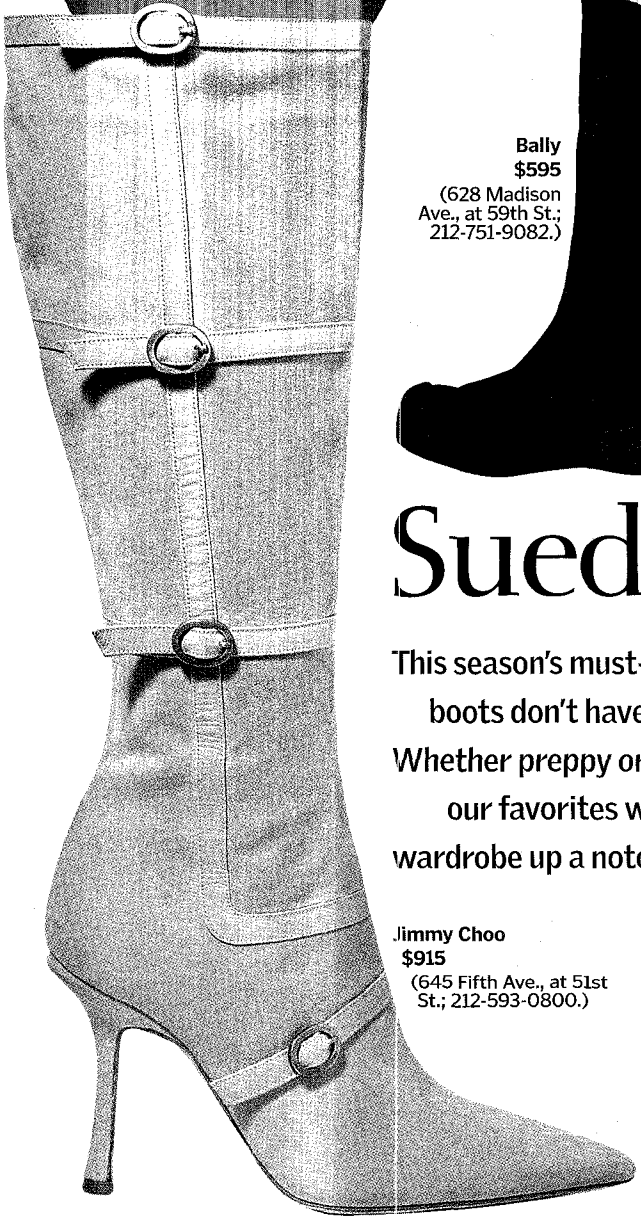
Bally
$595
(628 Madison Ave., at 59th St.; 212-751-9082.)



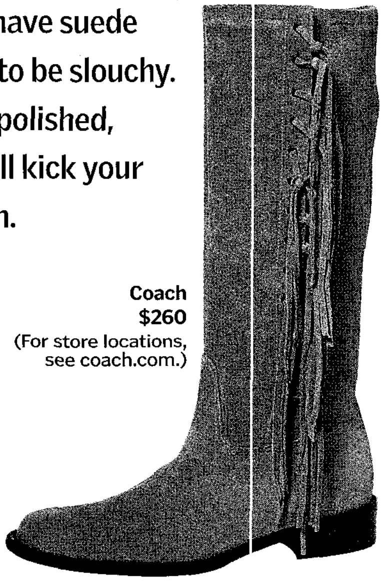
Tod's
$890
(650 Madison Ave., near 60th St.; 212-644-5945.)



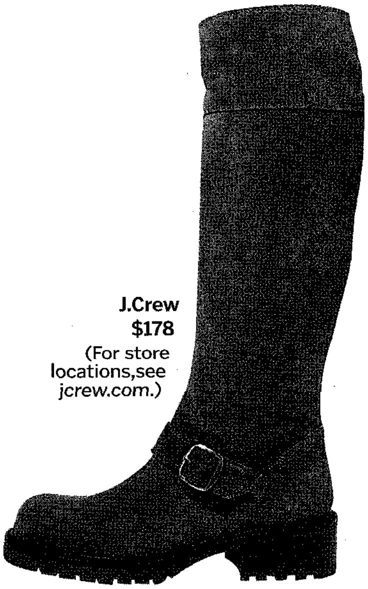
DKNY
$325
(655 Madison Ave., at 60th St.; 212-223-3569.)



Jimmy Choo
$915
(645 Fifth Ave., at 51st St.; 212-593-0800.)



Coach
$260
(For store locations, see coach.com.)



J.Crew
$178
(For store locations,see jcrew.com.)

November 6–12, 2002

Sales & Bargains

Chaiken's chic, sophisticated women's fashion is on sale for up to 60 percent off; cashmere sweaters that were $240 are now $100. 24 W. 40th St. (212-334-3501); A.E., M.C., V.; 11/12 (11-7:30); 11/13 and 11/14 (11-7); 11/15 (11-1:30).

Planet Kids is taking 10 to 35 percent off brands like Evenflo, Maclaren, and Kolcraft; a Sorelle toddler bed is $110. For store locations and hours, call 212-864-8705; A.E., M.C., V.; through 11/30.

Canal Jean Co. is closing and liquidating its entire men's and women's stock at 10 to 75 percent off. 504 Broadway, near Spring St. (212-226-1130); A.E., M.C., V.; through 1/15/03 (9:30–9).

Thundersley Village, Inc. has sleek home furnishings and accessories—pillows from Ralph Lauren, Manuel Canovas, Old World Weavers, and others—for a mere $10 to $50. 29 E. 31st St., fifth fl. (212-889-1917); cash only; 11/11–11/15 (9–7).

Nicole Farhi's elegant clothing for men and women is on sale at her boutique for up to 75 percent off; men's knits are $45 to $75. 14 E. 60th St., second fl. (212-421-7720); A.E., M.C., V.; 11/12–11/14 (10–7). ■

Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a year's worth of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

With Aja Mangum

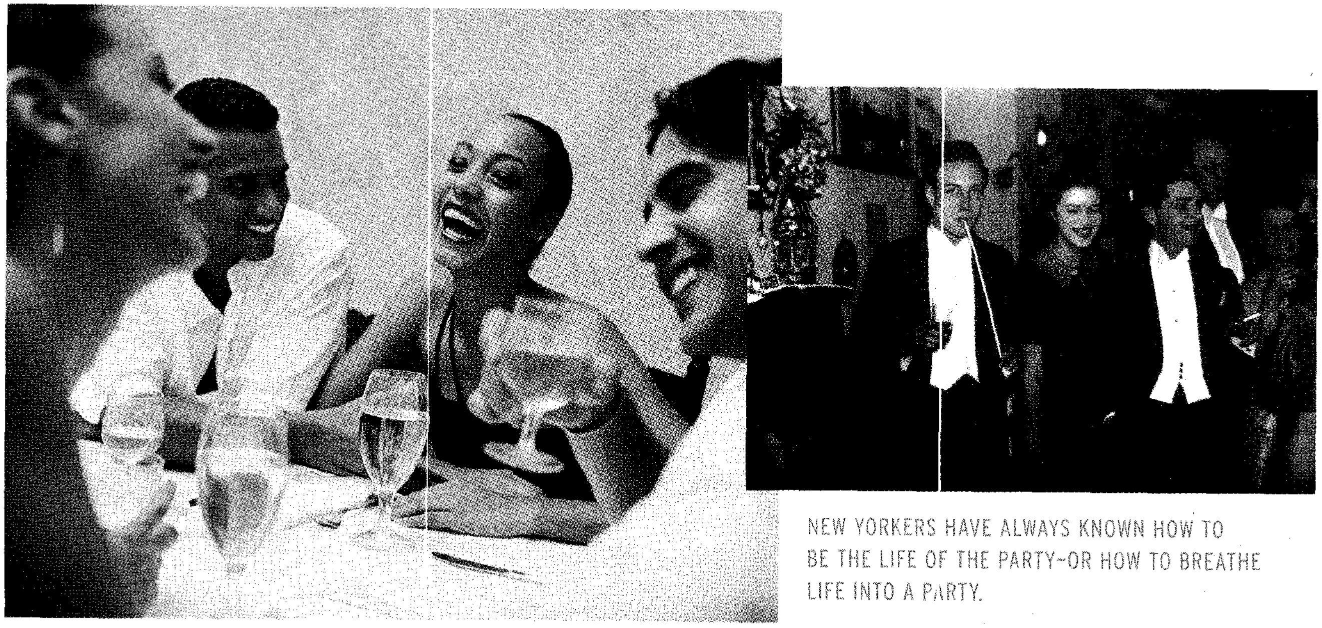
PHOTOGRAPHED BY AIMÉE HERRING.

PLANNING the perfect PARTY

New York has always been a FABULOUS PARTY TOWN known for its sophisticated clubs, fabled restaurants and ELEGANT hotel lounges. No one throws a BETTER BASH than a New Yorker, thanks to the abundance of venues that are as diverse as the city itself. From SoHo to the Upper East Side, you'll find a place to gather with friends, family and colleagues. You can CELEBRATE the season at the hippest new Midtown restaurant-of-the-moment or gather your family for a HOLIDAY PARTY at a CLASSIC Old-World Italian restaurant. Or, maybe you want to mix it up and throw a cocktail party for 10 at your favorite watering hole. Assembling a DAZZLING invitation list is second only to picking the perfect party spot for an unforgettable get together.

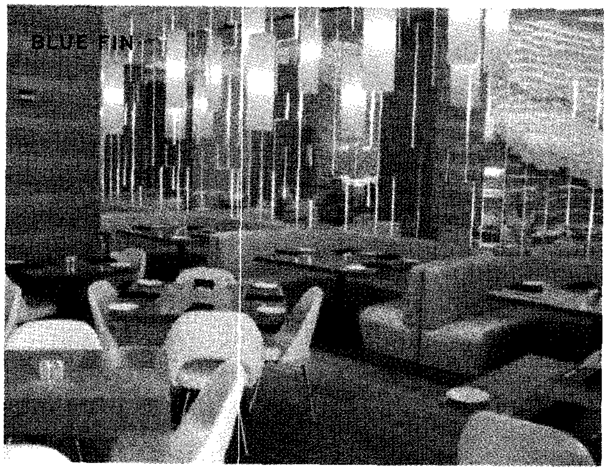
THE PERFECT PARTY HAS CHANGED OVER THE YEARS, BUT ONE RULE ENDURES: YOU MUST DRESS THE PART.

PLANNING the perfect PARTY



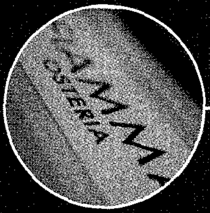
NEW YORKERS HAVE ALWAYS KNOWN HOW TO BE THE LIFE OF THE PARTY—OR HOW TO BREATHE LIFE INTO A PARTY.

Whether you're planning an intimate dinner for 10 friends or a corporate event for 600, the specialists at B.R. Guest restaurants are at the ready with sophisticated packages including personalized menus and signature dishes, to make any occasion memorable. Newly opened **Dos Caminos** can host a fiesta for up to 300 featuring fresh interpretations of regional cooking from Oxaca to Vera Cruz. A guest list of 10 or more slides easily into the **Blue Water Grill**, a seafood restaurant in a converted bank on Union Square. Reserve a table in the main dining room or have a private bash in the jazz room or bank vault room. At **Park Avalon**, a New-American restaurant, take the entire restaurant for up to 250 guests, or host 25 guests in the main dining room. At **Ruby Foo's Uptown**, you can reserve the Asian Den on the third level or rent out the entire **Ruby Foo's Times Square** for more than 400. Parties for up to 50 can be hosted in the restaurant's quieter alcoves, or consider the neighboring **Blue Fin** for its three private party rooms. If you want a bash in true Times-Square style, Blue Fin can host 600. **Atlantic Grill**, **Ocean Grill** and **Isabella's** are perfect for semi-private events, as is **Fiamma**, a modern Italian osteria known for the handmade pastas of chef Michael White. **212-529-0900; www.brguestrestaurants.com**



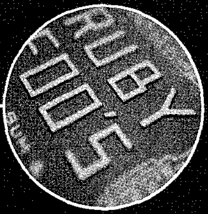
Located above Bowlmor Lanes is **PRESSURE**, one of the most exciting party spaces in town—16,000 square feet in the heart of Union Square. You can host a party in this six-story lounge—once a tennis dome housing three full-sized indoor tennis courts—with embryonic balloons suspended in the air for effect. Take advantage of the 21-foot movie screens, 42-inch flat plasma television screens, custom billiard tables, and a 22-foot, two-sided bar under a freestanding porcelain canopy. The design mixes the retro funk of the late sixties with ultramodern overtones and an unparalleled A/V system. Opt for the billiard room if you have 25 or fewer guests; the lounge room, which

B.R. Guest at your holiday event...


FIAMMA
OSTERIA

Fiamma Osteria
Modern Italian
206 Spring Street
between 6th Ave.
and Sullivan St.
212.653.0100

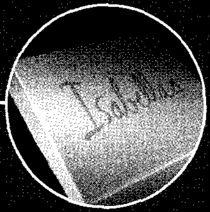
Ruby Foo's
Pan Asian
Times Square
1626 Broadway
at 49th St.
212.489.5600

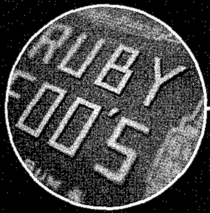


Blue Water Grill
31 UNION SQUARE WEST
NEW YORK, NY 100

Blue Water Grill
Seafood
31 Union Square West
at 16th St.
212.675.9500

Isabella's
Mediterranean
359 Columbus Ave.
at 77th St.
212.724.2100





Opening Soon →

Ruby Foo's
Pan Asian
Union Square
225 Park Ave. South
at 18th St.
Opening early 2003

Park Avalon
American Bistro
225 Park Ave. South
betw. 18th & 19th Sts.
212.533.2500

PARK AVALON

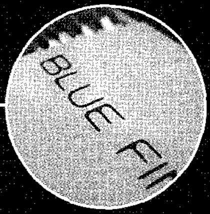
Ocean Grill
Seafood
384 Columbus Ave.
at 78th St.
212.579.2300

Ruby Foo's
Pan Asian
2182 Broadway
at 77th St.
212.724.6700

ATLANTIC
GRILL

Atlantic Grill
Seafood
1341 Third Avenue
at 77th St.
212.988.9200

Blue Fin
Seafood
W Times Square
1567 Broadway
at 47th St.
212.918.1400



DOS CAMINOS
MEXICAN KITCHEN

Dos Caminos
Mexican Kitchen
373 Park Ave. South
at 27th St.
212.294.1000

o plan your next event contact 212.653.0230

B.R. GUEST RESTAURANTS, NYC
www.brguestrestaurants.com

PLANNING the perfect PARTY

accommodates up to 50 with bed-like seating or the screening room with theater seating for up to 70 and standing room for up to 180 guests. The space can host multiple events and be divided into six semi-private areas. **110 University Place 212-255-8188 www.pressurenyc.com**

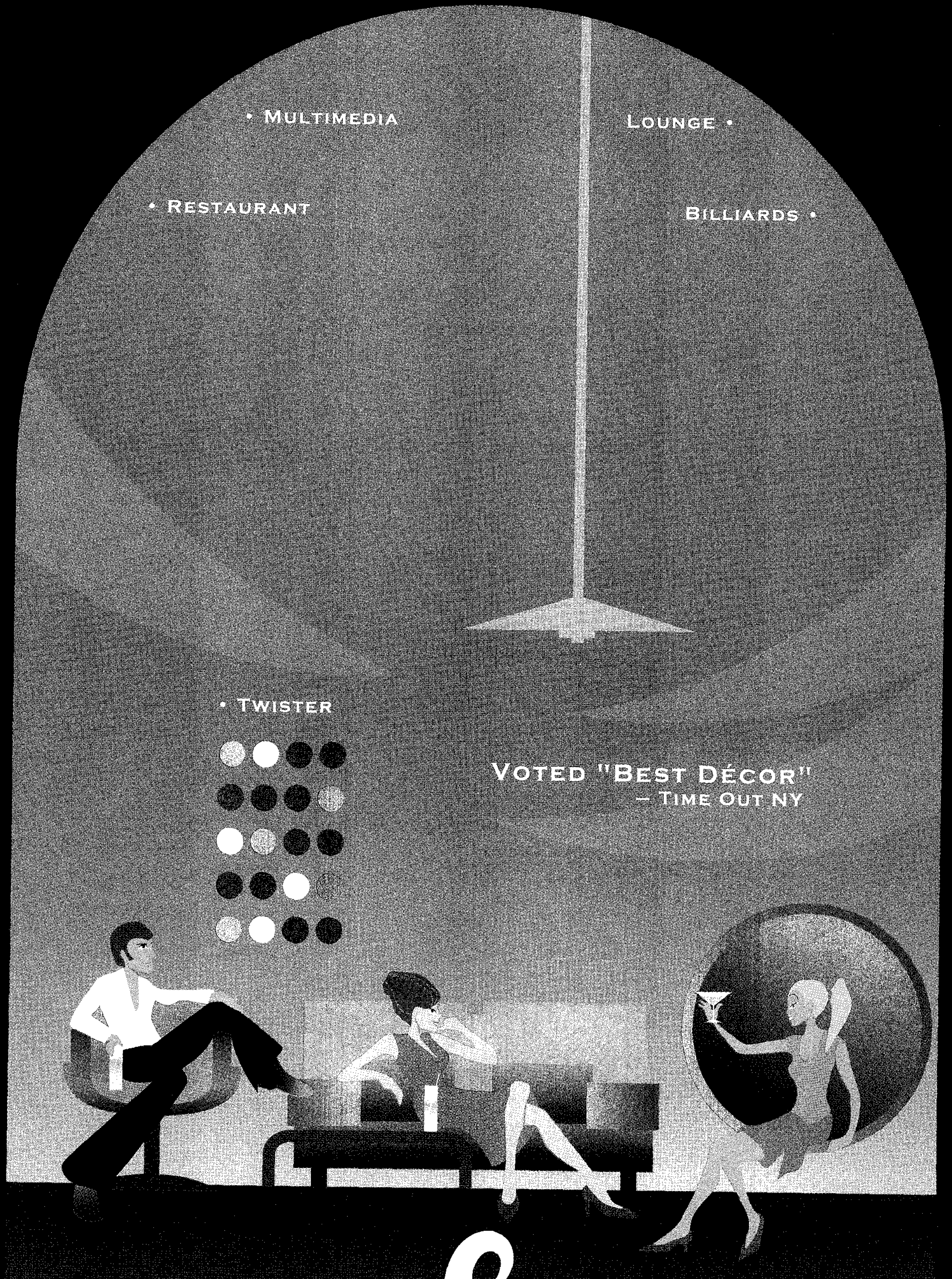
Rich paneling and luxurious banquettes give **Beacon** the luxurious feeling of a bygone era. Three levels in this hip Midtown space accommodate functions for 20 to 400 guests, ranging from elegant, intimate dinners to celebratory cocktail hours. Chef Waldy Malouf's open-fire cooking heats up the menu offerings. **25 W. 56th St., 212-332-0500 www.beaconnyc.com**

Throw a party in the semi-private rear wine room at **Avra** and your guests will feel like they've entered a splendid Greek home situated right on the Aegean. At **Trata**, seafood such as grilled calamari and octopus are complemented by dolma (appetizers). Both venues are perfect choices for dinner parties served family-style or cocktail parties with authentic Greek appetizers and desserts. **Avra, 141 E. 48th St., 212-759-8550 www.avrany.com; Trata, 1331 Second Ave. 212-535-3800 www.avrany.com/trata**

If you're looking to book a romantic party, the six-year-old **Candela** may steal your heart. The scene is set upon entering: wrought-iron chandeliers decked with candles create a warm, evocative character. Fifty can enjoy cocktails in the front, or up to 80 can gather behind soft

Beacon
Open Fire Cooking
American Restaurant & Bar
Cocktails Lunch Dinner Pre-theater
Corporate and Social Parties
Waldy Malouf
Chef / Co-Owner
" Beacon gets it right! "
William Grimes, The New York Times
(212) 332-0501
Call Melissa Syken For Event Information
25 West 56 Street, Reservations (212) 332-0500

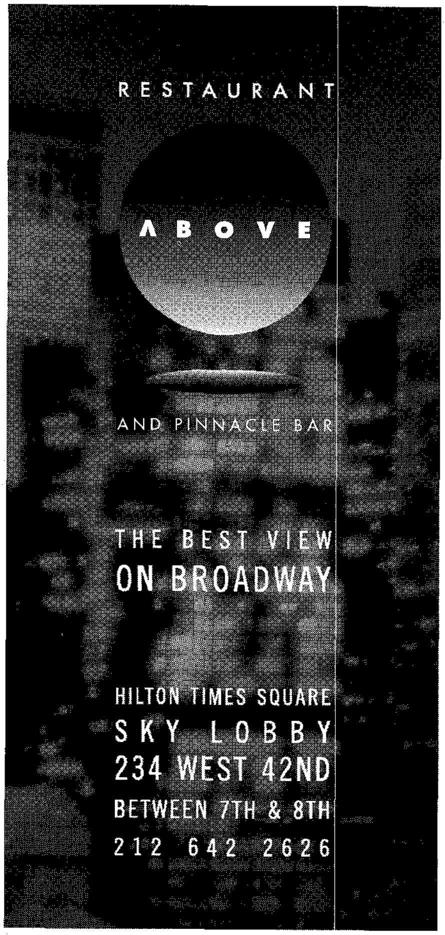
Experience Mediterranean seafood at its best, at these sister restaurants...
AVRA
ESTIATORIO
141 East 48th St.
(Bet. Lex. & Third)
212•759•8550
"fresh fish... fabulous decor"
www.avrany.com
It took us 2,000 years to create our menus!
Trata
ESTIATORIO
331 Second Ave.
(Bet. 70th & 71st Sts.)
212•535•3800
"charcoal-grilled to sweet, flaky perfection"
www.trata.com

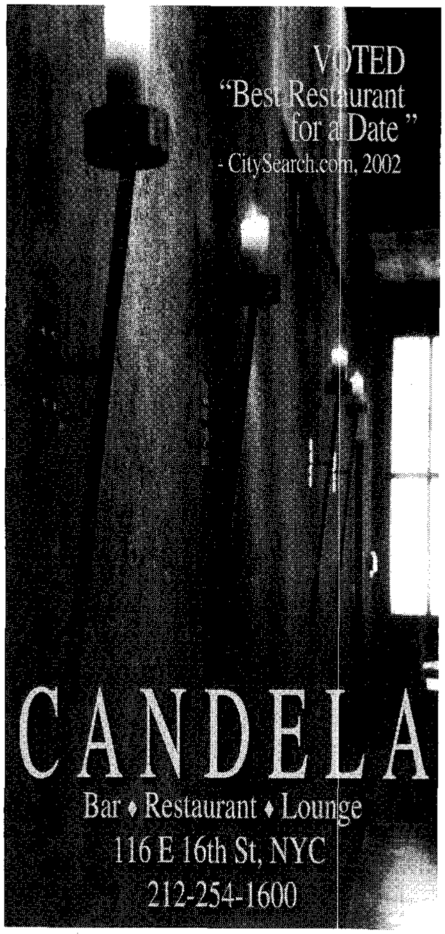

• MULTIMEDIA
LOUNGE •
• RESTAURANT
BILLIARDS •
• TWISTER
VOTED "BEST DÉCOR"
– TIME OUT NY

PRESSURE

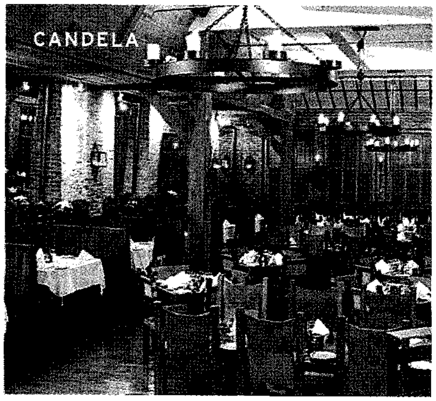
110 UNIVERSITY PLACE (SOUTH OF UNION SQUARE BETWEEN 12TH & 13TH ST.)
TEL. 212.255.8188 • WWW.PRESSURENYC.COM

OPEN THURSDAY THRU SATURDAY EVENINGS WITH SPECIAL AND/OR PRIVATE EVENTS THROUGHOUT THE WEEK.


RESTAURANT
ABOVE
AND PINNACLE BAR
THE BEST VIEW
ON BROADWAY
HILTON TIMES SQUARE
SKY LOBBY
234 WEST 42ND
BETWEEN 7TH & 8TH
212 642 2626


VOTED
"Best Restaurant
for a Date"
- CitySearch.com, 2002
CANDELA
Bar ◆ Restaurant ◆ Lounge
116 E 16th St, NYC
212-254-1600

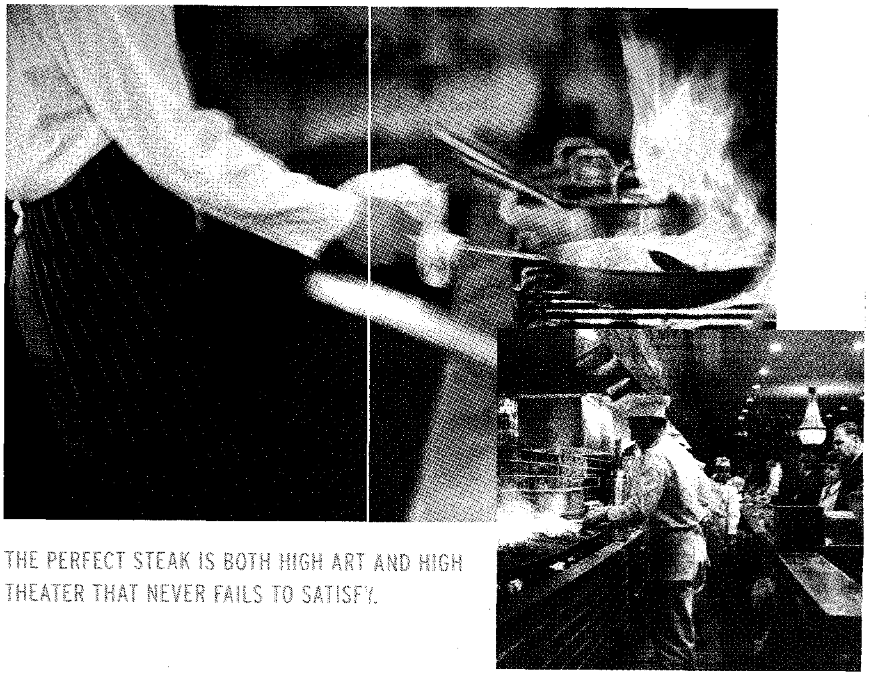
linen curtains at the back. From 25 to 300, groups are graciously accommodated in these artistic surroundings.
116 E. 16th St., 212-254-1600; www.candelarestaurant.com


CANDELA

For a party that's as chic as it is warm and exotic, book a party at **Chow Bar**. With stylish, delectable Asian-fusion dishes and large, luscious drinks, Chow Bar has quickly become a neighborhood hot spot. Up to 50 guests can be entertained in the restaurant's open party room. A friendly and knowledgeable staff along with great music provides the setting for a perfect dining experience. **230 W. 4th St., 212-633-2212**

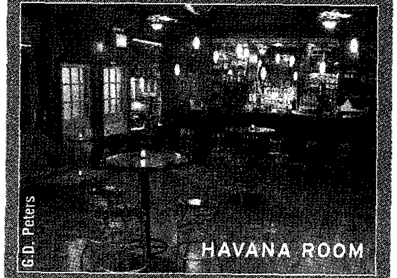
CHOW BAR

An intimate party for two is just as easy to arrange at **Restaurant Two Two Two** as a party for 50, for which you'll take the entire restaurant. Situated on the street level of a charming brownstone, the restaurant is as romantic as it is cozy and is an ideal place for an afternoon party, corporate event or shower. The intimate Butterfly


THE PERFECT STEAK IS BOTH HIGH ART AND HIGH THEATER THAT NEVER FAILS TO SATISFY.

PERFECT PARTY PLATTERS

While New York is packed with great venues to throw your next big event, sometimes there's nothing better than throwing a dinner party at home—especially if you don't have to do cooking. **Elemental Foods** (259 W. 19th St., 212-633-6133) will create a wholesome menu that reflects the seasons, your tastes and emphasizes healthy and whole foods, including vegetarian and vegan alternatives. At **Between the Bread** (212-765-1840), director Ricky Eisen will happily put together a holiday cocktail party for you of cold and hot hors d'oeuvres and buffet stations with impressive meats and holiday sweets.



ONE CALL: 10 PARTIES

What if you could have your choice of 10 unique private-party spots with only one phone call? **Eat, Drink & Be Merry** (212-585-2371) could be that one call you make to handle all your party arrangements. With private rooms ranging from the upscale Havana Room to the prohibition-style Speakeasy Room, your party—whether corporate or casual, large or intimate—will be matched with the perfect memorable venue.

Catering For
A World of Tastes...

RAIN
Pan Asian

Calle Ocho
Neuvo Latino

Django
Casual French

UNION PACIFIC
Eclectic French

main street restaurant partners

For Rain, Calle Ocho and Django, call Peter Klein
212 223-6432

For Union Pacific, call Jeff Rosenthal
212 995-8500

AMERICAN-ITALIAN STEAKHOUSE AT
Two Two Two

"I was pleasantly shocked."
— Gael Greene, New York Magazine

"Frank Valenza has done it again!"
— J Walman, www.punchin.com

"★ ★ ★ Crain's, NY"
— Bob Lape

"This American-Italian Steakhouse cast in a 'jewel-box setting', is one of New York's finest restaurants."
— David Allen, New York Scene

THE PERFECT PLACE TO HOST YOUR SPECIAL OCCASION OR CORPORATE EVENT BETWEEN 10-50 PEOPLE.

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Between Amsterdan Avenue and Broadway
Tel: (212) 799-0400 Fax: (212) 799-2080
www.restauranttwotwotwo.com

食 豆 米

New York Magazines Hal Rubenstein . . .

CHOW BAR is that rarest of birds, a perfect little neighborhood joint.

CHOW BAR
230 W. 4th Street 212 633 2212

elegant
and
organic

*food for large
or small events*

ELEMENTAL
foods

catering - cafe - take out

259 W. 19TH ST. / 8TH AVE.
t 212.633.6133 / CHELSEA

When it really matters
use
BETWEEN THE BREAD
CATERING

"...UPSCALE CATERING..."
ZAGAT 2003

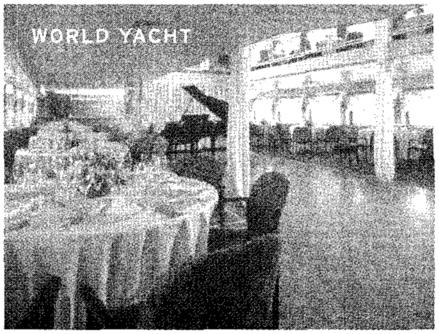
212-765-1840
OR
212-581-1189

PLANNING the perfect PARTY

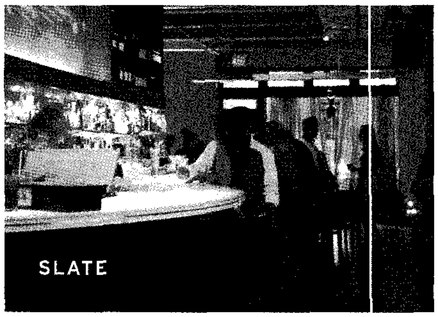
RESTAURANT
TWO TWO TWO

Room, so named for the butterflies adorning the walls and the dinnerware, makes an exquisite venue for two to four people. **222 W. 79th St., 212-799-0400**

Party aboard **World Yacht**, New York's premier dining cruise, and thrill guests with a spectacular and unforgettable experience. Book a private party on one of the five luxury crafts leaving at seven o'clock, or reserve the whole yacht for 50 to 500 guests. During the three-hour run, a live band plays while the yacht sails from its West Side mooring, arcs around the tip of Lower Manhattan, turns back beneath the majestic Brooklyn Bridge and slips past the Statue of Liberty before returning to port. **Pier 81 at West 41st Street and the Hudson River, 212-630-8100 for charters; www.worldyacht.com**



From film producers and rock stars to investment bankers and advertising execs, many of the world's most prestigious players have discovered that **Slate** is an ideal venue for dining, recreation, photo shoots and screenings. Featuring sleek décor, sumptuous American cuisine, billiards, lounges and a VIP lounge, Slate is a sophisticated backdrop for any party. **54 W. 21st St., 212-989-0096; www.slate-ny.com**

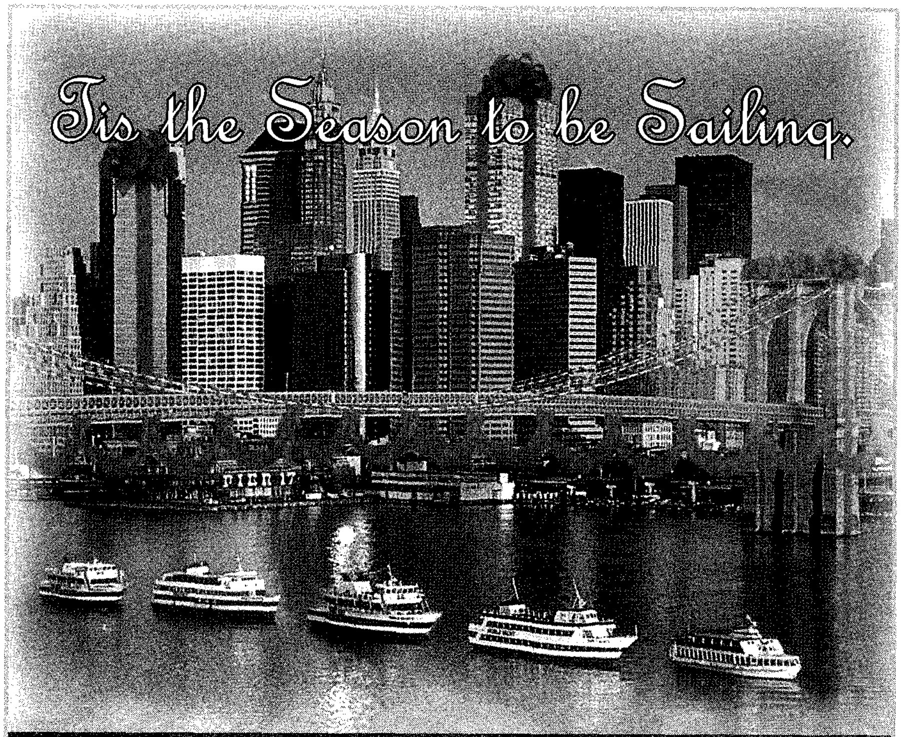


Fiesta is the word of the day at **Tio Pepe**, a Spanish-Mexican restaurant that has defined good times since it opened in Greenwich Village in 1972. Famous for its year-round Christmas vibe, private parties up to 70 can enjoy the sky-lit garden or watch the world go by through the

enclosed sidewalk café. Whether you're looking for a space for an intimate wedding, rehearsal dinner or birthday party, Tio Pepe has all the right ingredients for a wonderful affair.
168 W. 4th St., 212-242-9338; www.tiopepenyc.com

Known for its theatrical chefs and teppanyaki cooking on hibachi tables, **Benihana** features grills that seat up to seven diners on three sides and a knife-wielding show of the highest entertainment—a perfect preamble to the theater. Serving delectable steak, chicken and lobster, the restaurant also offers sushi, hand rolls and sashimi. Groups of 20 or fewer can reserve Rocky's Room, *named for founder* Rocky Aoki, a private space fitted with two large hibachi tables.
47 W. 56th St., 212-581-0930; www.benihana.com

A New York institution, **Ben Benson's Steak House** often is the standard by which others are compared. A favorite among celebrities such as George Steinbrenner and Al Roker, this Midtown restaurant is known for its superb prime-aged steaks, great seafood and a wine list that has garnered Wine Spectator's highest accolades. Host a gala in the



'Tis the Season to be Sailing.

There's no better place to host a festive holiday party than on World Yacht. Celebrate the season with style, class and luxurious comfort as you treat your guests to fabulous views, splendid cuisine and impeccable service.

World Yacht's fleet of five accommodates 50-500 guests.

WORLD YACHT
Pier 81, W. 41st St.
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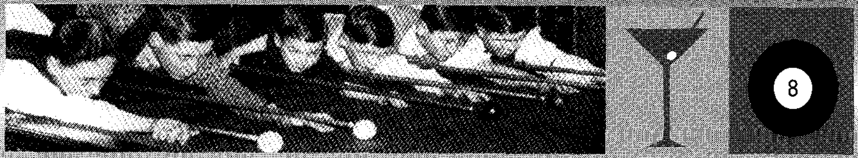

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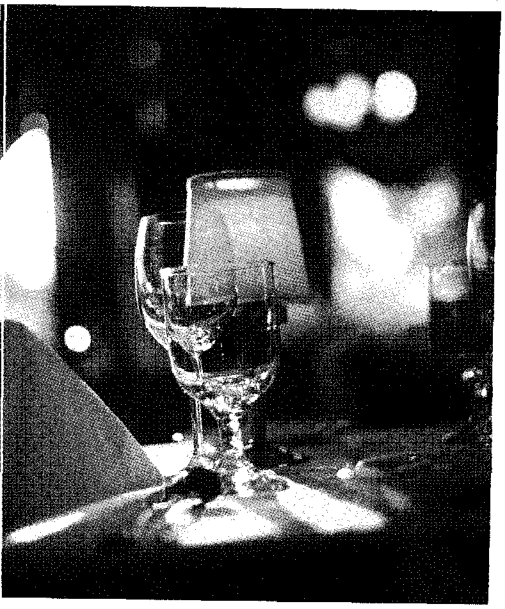

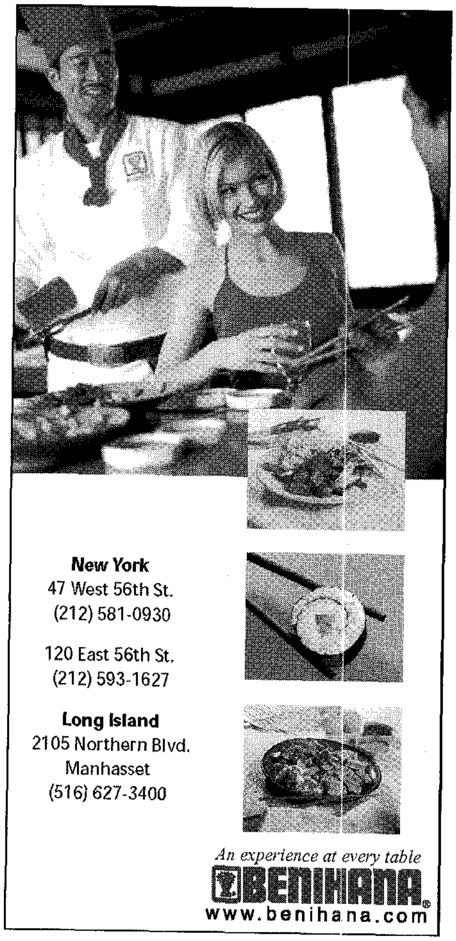
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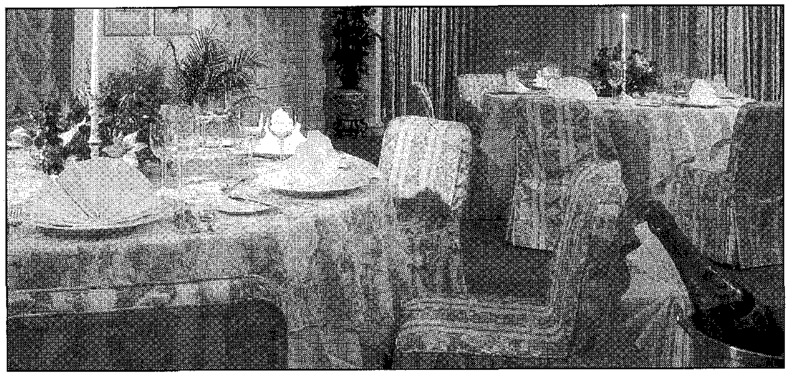

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9. The outdoor patio lets you ogle New York women as they stroll by.

10. The leakproof doggie bags, which sport a picture of BB's mascot, Rocky the bulldog. –JOHN MARIANI

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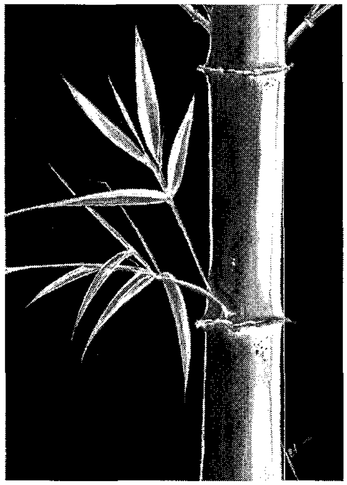

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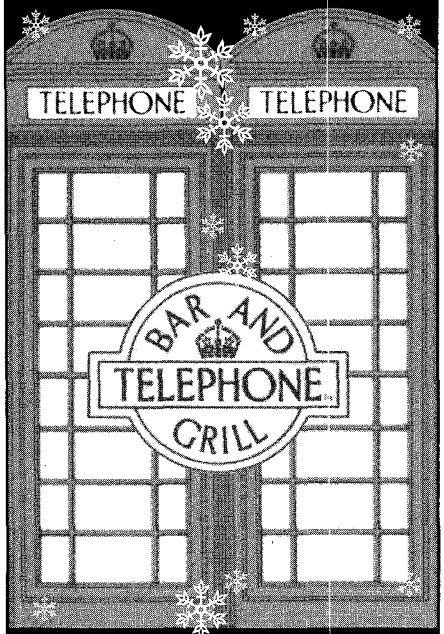

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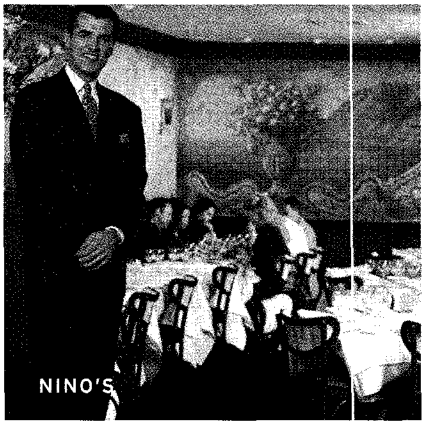
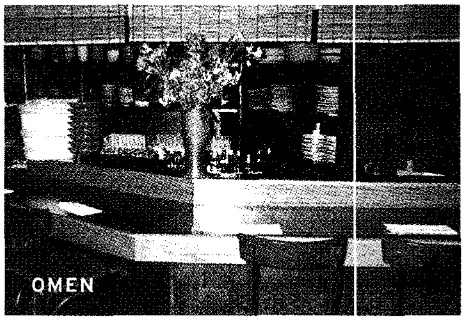


A gathering at **Nino's**, with its blue-hued tiled floors and formal tapestries, will give any party the feeling of an elegant Northern Italian villa—without crossing the ocean. For a change in temperature—and temperament—the sienna walls and fresco murals of **Nino's Positano** in Midtown will transport your guests to Italy's famed sunny Mezzogiorno. The restaurant accommodates up to 100 and Nino's uptown is perfect for parties from 15 to 150, with complimentary valet parking. A superb menu of specialties such as Lobster Fra Diavolo and roasted branzino (European sea bass) attracts such notables as Joe Torre, Stevie Wonder, Cindy Crawford and Brooke Shields.**1354 First Ave., 212-988-0002, www.ninosnyc.com; 890 Second Ave., 212-355-5540, www.ninospositano.com**

Elegance and grandeur await those lucky enough to attend a function at **The Mark**, the jewel of the Upper East Side. As luxurious and fashionable as its coveted Madison Avenue address, The Mark is an intimate and gracious space for parties. Seven different spaces can accommodate from 30 to 160 guests in spaces as diverse as a grand manor drawing room, an intimate salon or a sun-filled greenhouse. All rooms have natural light, elegant service and an award-winning menu by executive chef Andrew Chase. **25 E. 77th St., 212-744-4300 www.themarkhotel.com**



At **Omen**, you'll host a party at one of the most authentic Japanese restaurants in town—indeed, Omen has sister restaurants in Kyoto and Kobe. Consider inviting 10 or fewer friends for an intimate five-

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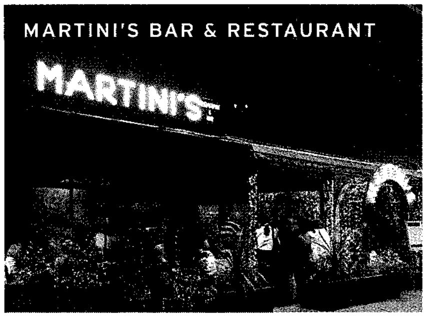

Whether for four or 40, parties are always festive at **Martini's Bar & Restaurant**, in the heart of the theater district. Begin the evening with a Blood Orange or Sour Apple martini and continue with a rustic Italian menu inspired by California and Asian cuisines. The year-round outdoor café, with its glittering canopy of light, provides a sparkling spot for hosting an evening with friends or business associates.
810 7th Ave., 212-767-1717;
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Give guests a taste of jolly old England when you throw a party at **Telephone Bar & Grill**. As authentic a pub as you'll get this "side of the pond," the restaurant pays homage to its East Village roots with a décor

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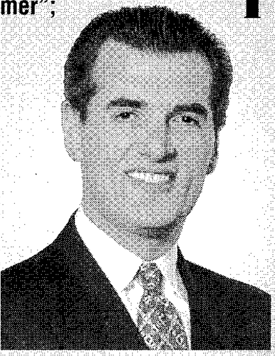

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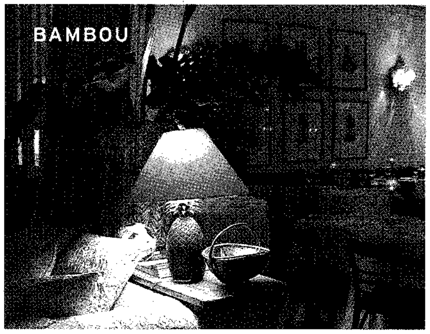
PLANNING the perfect PARTY

that is as inviting as it is eclectic—and a menu that goes beyond the expected pub offerings. Guests—from 25 to 250—can enjoy traditional British and contemporary American fare in the main dining room or smaller parties can repair to the cozy back-room lounge with its Baroque-style furnishings and the warm glow of the fireplace. **149 Second Ave., 212-529-5000; www.telebar.com**



Invite your guests to a party at **Bambou** and they'll feel as though they stepped into a plantation-style house. With its exotic tropical feel, comfy couches, bamboo trees and sizable bar and lounge up front, Bambou is the perfect place to relax over a rum drink and plate of jerk chicken or the restaurant's unique version of the roti, or curried wrap sandwich. **243 E. 14th St., 212-358-0012**

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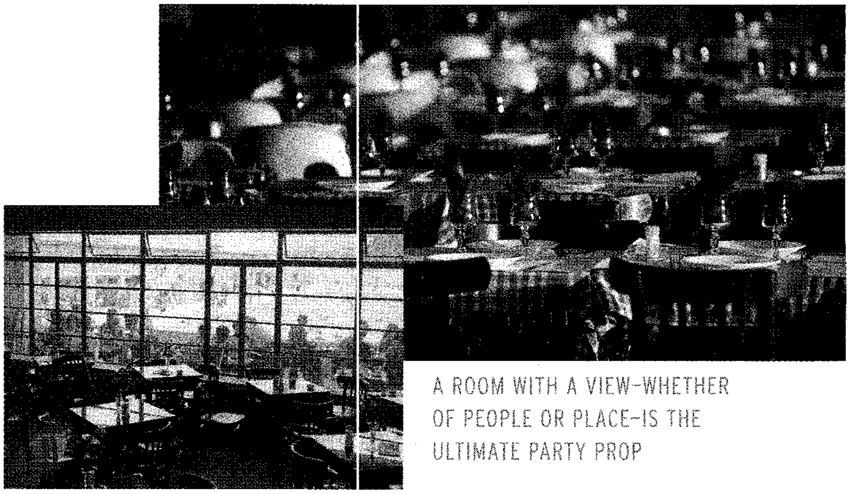
Over the past 22 years, **Le Madeleine** has hosted everything from Oscar parties to weddings and corporate events. Known for its exceptional service and ambience, this restaurant has never lost its neighborhood feel. The French bistro fare has stayed true to its provincial roots, but has been modernized under chef Bruce Beaty. A glass-enclosed garden holds up to 40 and the main dining room seats 80. Or, if your guest list is lengthy, reserve the entire restaurant for 120. **403 West 43rd St., 212-246-2993; www.lemadeleine.com**



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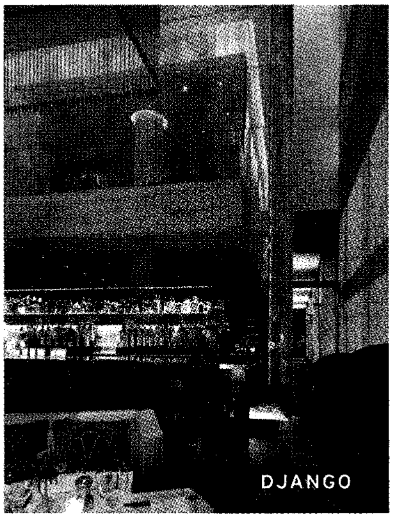
PLANNING the perfect PARTY

From intimate dinners to launch parties, the restaurants of Main Street Restaurant Partners serve up winning combinations of imaginative menus and stunning spaces that include both nooks and spacious areas for entertaining. Sensuous surroundings work in perfect harmony with the vibrant flavors of Thai, Vietnamese and Malaysian cuisines at **Rain's** two Uptown locations. Sleek and sexy, these dining rooms provide a sophisticated vibe for any party. On the Upper West Side, groups will enjoy **Calle Ocho**, a lively Pan-Latino restaurant. Here, the cuisines of Latin America and the Caribbean are celebrated with such specialties as rum-glazed shrimp, gallitos and lobster paella. Gramercy is the setting for **Union Pacific**, where Chef Rocco Dispirito oversees the award-winning kitchen. The innovative American menu is accented with French and Asian influences; an international wine list completes any party. Already garnering rave reviews, newcomer **Django** gives classic French dishes a contemporary twist. Restaurant architect David Rockwell has created a dazzling bi-level dining room, a private dining room and a semi-private alcove featuring the "gypsy table," where 16 can enjoy their own mood lighting while reclining on luxe throw pillows. **Rain, 100 W. 82nd St. at Columbus Ave. and 1059 Third Ave. at 62nd • Calle Ocho, 446 Columbus Ave. at 82nd • Union Pacific, 111 East 22nd St. • Django, 480 Lexington Ave. at 46th. Call 212-223-6432, ext. 18 for special events; for Union Pacific events, 212-995-8500. Email: events@msrpgroup.com.**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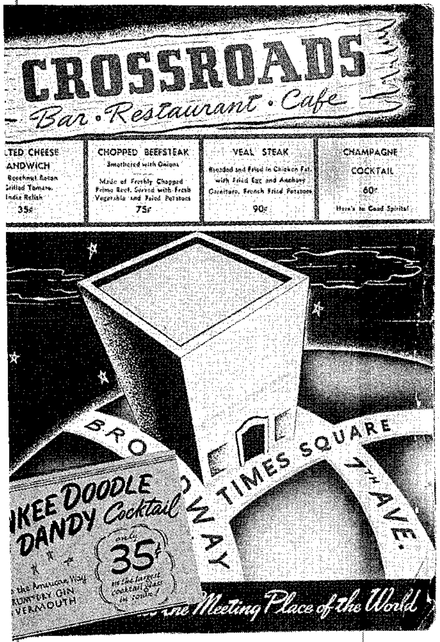
A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos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BAR CARTE: A Times Square restaurant's 1942 menu, at the New York Public Library.

MOVIES

8 Mile

Eminem reaches for film stardom in this fictionalized version of his life story. Kim Basinger is his mom; Curtis Hanson, who made the riveting *L.A. Confidential,* directs; and the real Slim Shady himself, along with Dr. Dre, provides the soundtrack. **(Opens November 8; see Peter Rainer's review, page 104.)**

THEATER

Tuesdays With Morrie

Yes, it's sentimental. But Mitch Albom's book, about a careerist young journalist and the wise old mentor who gives him perspective, was a huge crowd-pleaser (more than 5 million copies sold), and Albom himself has done the stage adaptation. Take your favorite great-uncle. **(In previews for a November 19 opening; see listing, page 132.)**

NIGHTLIFE

Bob Dylan at Madison Square Garden

Having made yet another comeback, Dylan is going so far this time as to play his hits again. And given the mood of the Bush administration, a few antiwar songs just may creep onto the set list. **(November 11 and 13; see listing, page 148.)**

CLASSICAL MUSIC

National Symphony Orchestra of Mexico

Having established itself in recent decades as a world-class orchestra (Bernstein and Stravinsky each guest-conducted), the Mexican national symphony is making its first coast-to-coast U.S. tour. **(November 6 at Carnegie Hall; see listing, page 147.)**

Best of the Week

BOOKS

Portrait of a Killer: Jack the Ripper, Case Closed

Crime novelist Patricia Cornwell presents a ton of her own detective work—and deploys her formidable storytelling skills—to build a persuasive case for her identification of Jack the Ripper. A great read. **(Putnam; $27.95; in bookstores now.)**

SHOPPING

The Target Holiday Boat

You know all that nifty high-design-on-the-cheap stuff at Target? For the holiday shopping season, Target's bringing a literal boatload of it to Chelsea Piers, and donating 5 percent of sales to support the Hudson River Park. Bring Dramamine and your credit card. **(November 15 through December 1; Pier 62, 23rd Street and the Hudson River.)**

ART

New York Eats Out/ Horn & Hardart's Automat

In new exhibitions, the New York Public Library shows how generations of New Yorkers have elected to avoid cooking, and the Museum of the City of New York celebrates the fondly remembered coin-op Art Deco restaurants. **(See page 150.)**

TALKING NEW YORK: Bob Dylan plays the Garden on November 11 and 13.

TOP five

Wireless Internet-Access Sites

There's Internet in the air: Hot spots all around the city let you log on without a phone line. Grab a laptop with a wireless network card, and stop by these locales for a high-quality signal. (Visit www.nycwireless.net for further technical support.)

1. Chelsea Market

The Nabisco factory turned block-long gourmet labyrinth beams out an industrial-strength wireless signal. Pick up a Fat Witch brownie and find a bench. **(75 Ninth Avenue, at 16th Street; www.chelseamarket.com.)**

2. Parks

Before it gets too cold, let technology and nature collide: Access is available from every movable chair in Bryant Park, at the fountains in Madison Square, and by the dog run in Tompkins Square. **(Sixth Avenue from 40th to 42nd Streets; Madison Avenue from 23rd to 25th Streets; Avenue A from 7th to 10th Streets.)**

3. alt.café

Embrace your inner nerd. This classic East Village hangout might feel a bit like your living room, but don't sit around mooching the free access all day, nursing one cup of coffee—eat something. **(139 Avenue A; 212-529-2233.)**

4. DTUT Café

Not quite free, but close: For $1.99 an hour, you can camp out on the Upper East Side in a cozy antique chair or couch. Order the s'mores, but be careful not to get molten marshmallow all over your laptop. **(1626 Second Avenue, near 84th Street; 212-327-1327.)**

5. Avenue B between 10th and 14th Streets

The Neighborhood Tech Center's signal covers four blocks. Use it at Pantry, from the outdoor seating at Life Café, or—if you're so inclined—from the curb.

RACHEL ROSMARIN

PHOTOGRAPH: TOP, BUTTOLPH MENU COLLECTION, GENERAL RESEARCH DIVISION, THE NEW YORK PUBLIC LIBRARY; BOTTOM, AARON RAPOPORT/RETNA LTD.

MOVIES **PETER RAINER**

Sex in the Suburbs

In *Far From Heaven,* Todd Haynes dissects the frozen moral climate of postwar Middle America; in *8 Mile,* Eminem's performance is impressive and, believe it or not, sensitive.

TUXEDO JUNCTION: Dennis Quaid and Julianne Moore wear their suffering well in *Far From Heaven.*

IN TODD HAYNES'S **Far From Heaven**, set in middle-class suburban Hartford in 1957, the characters are armored in autumnal tones—green swing coats and plaids and orange gloves. Autumn itself appears to have utilized the services of a costume designer; the dazzling foliage is all of a piece with the plumage and the big, bright hairdos of the Hartford ladies, chief among them Cathy Whitaker (Julianne Moore), whose voice seems honeyed with matronly bliss and who is the dutiful wife to Frank (Dennis Quaid), a sales executive, and mother to a pair of picture-perfect children. Cathy's home-and-hearth tableau is almost unreal in its supernal comfiness—a sure sign that reality will soon set in.

The central upheaval in *Far From Heaven* occurs when Cathy accidentally discovers Frank kissing a man. Devastated, but still the perfect wife, she encourages him to see a doctor who will "cure" him. As Frank moves ever farther away from Cathy, she grows closer to her gardener, Raymond Deagen (Dennis Haysbert), a widowed black man with a young daughter who is a bedrock of nobility. Haynes retains the costuming and color schemes of the fifties "women's picture" while bringing to the foreground sexual and racial issues that were safely nestled into the background of such movies as *Magnificent Obsession* and *All That Heaven Allows*, directed by that master of high-toned kitsch, Douglas Sirk. He's trying to turn the subtext of those movies into the text of his own. In so doing, he is also drawing a parallel between the repressions of the fifties, at least as they appeared in Sirk's movies, and our current era, which, by implication, is still far from halcyon.

Far From Heaven
Directed by Todd Haynes;
starring Dennis Quaid
and Julianne Moore.

Femme Fatale
Directed by Brian De Palma;
starring Antonio Banderas.

8 Mile
Directed by Curtis Hanson;
starring Eminem.
See Movies listings.

In other words, *Far From Heaven* is a thesis movie, artfully worked out and played with the utmost seriousness. Haynes and his actors sustain a tone of principled detachment, never winking at us or betraying the slightest hint of facetiousness or camp. In effect, Haynes is deconstructing those Rock Hudson–Jane Wyman–Lana Turner weepies while also paying homage to their seriousness. He's making the movie that Sirk might have made if Sirk hadn't had to work everything out in code.

For some of us, there were never any great hidden depths to decipher in those weepies, and so *Far From Heaven* can at times seem rather precious. It's a form of intellectual vanity, I think, to ascribe great artistic value to whatever mists our eyes; it's a ploy that allows us to keep our dignity in the process of losing it. The Sirk movies certainly had more texture and craft than the slick ladies'-magazine fiction that was their literary equivalent, but their upholstered sentimentality and leaden acting is something else again. Rock Hudson as iconic hero? Puh-leeze.

At the same time, it could be argued that whatever was subterranean in the Sirk movies is better off for being so; it could also be argued that *Far From Heaven* loses rather than gains strength from being explicit. And yet the film's most emotionally effective moments are precisely the ones that wouldn't have turned up in a fifties Hollywood film. "I know it's a sickness," Frank says of his homosexuality, "because it makes me feel despicable." In moments like this, Quaid gets right to the quick of a man who is incinerated with self-loathing. Frank's story is ultimately a sideline to what Cathy endures, but it's the most lacerating aspect of the movie, and the single instance where Haynes's lush and finicky homage breaks through to something raw.

Julianne Moore manages to bring some emotional levels to Cathy, but she's stuck in the iconic mode: Cathy's homemaker's pride and politesse mask her suffering. (Just because a Lana Turner role is being played by a real actress doesn't mean the role is re-

PHOTOGRAPH FROM PHOTOFEST.

deemed.) Her increased emotional intimacy with the righteous Raymond sets the whole town talking, and Cathy must once again endure an unfulfilled love. In the movie's terms, she is left behind because she is a woman.

It's odd that Haynes, having upended the sexual dynamic of the traditional women's picture, should otherwise settle for such stereotyping, even though, in the case of Raymond, the stereotype is ostensibly positive. Raymond, like Cathy, is too good to be true. In the end, Haynes may not be terribly interested in reworking the old weepie clichés; if he were, then Raymond wouldn't endure with such dignity the prejudices of his time and Cathy wouldn't be so sorrowfully cast off. *Far From Heaven* ultimately achieves the same sentimentality as the Sirk films, and in much the same way: It elevates female sacrifice into an aesthetic. The movie isn't about suffering, really. It's about how you look when you suffer, how you dress up for it. Style is all.

IF STYLISHNESS AND ARRANT SEXUAL STEREOtyping turn you on, a much giddier and gaudier movie to see right now is Brian De Palma's **Femme Fatale**, which is so chockablock with his career-long obsessions that it really should be retitled *De Palma's Greatest Hits.* Rebecca Romijn-Stamos, acting opposite Antonio Banderas, plays a viperish, pansexual vamp who pulls off a jewel heist during the Cannes film festival, at which point the plot collapses into a dreamlike circularity that would have given Lewis Carroll pause.

De Palma piles it on: The robbery scene recaps *Mission: Impossible,* the peekaboo carnality recalls *Dressed to Kill* and *Body Double,* the night-world fantasias resemble *The Fury,* and so on. And yet *Femme Fatale* doesn't really seem like a retread; its elements may be intentionally self-referential, but the overall effect is more voluptuously romantic than in De Palma's other films. As usual, the romance for De Palma is ultimately with the film medium itself. In the absence of a great subject, that romance can seem, as it sometimes does here, autoerotic.

De Palma is such a marvelous filmmaker that he often allows himself the luxury of making movies about, well, movies. For this, he has been accused of being a nerveless and derivative maestro, but the truth is that the dark entanglements of real feeling are more to be found in his crazed and sinister scenarios than in most of what passes for emotion at the movies. (He makes people angry for experiencing emotions they'd rather not acknowledge.) When he has a story that is truly worthy of him, as in *Casualties of War* or *Blow Out,* it elicits his full pity and terror. He seemed mortified in those films by the depths to which his virtuosity has taken him. *Femme Fatale* isn't remotely on their level, but it's a pure (guilty) pleasure trip. That's pleasure, De Palma–style—twisted, dirty, voyeuristic, a vast glissando of amorality.

8 Mile OPENS WITH A KID GEARING UP FOR combat in a dingy bathroom. But the impending battle isn't a boxing match; it's a rap contest. The kid, Jimmy Smith, is played by the phenomenally successful and controversial rap artist Eminem. He glares at himself in the mirror, music pounding through his headphones, and then he throws up. This scene tells us all we need to know about Jimmy: Hip-hop isn't a sport for him; it's central to his being.

Directed with superlative grace by Curtis Hanson from an uneven script by Scott Silver, the film takes place in the Detroit slums. (The title refers to 8 Mile Road, a dividing line separating the suburbs from urban rot.) The time is 1995, but there's something faintly archaic, almost Depression-era, about much of the action. Jimmy works in an auto plant and lives, much to his humiliation, in a trailer park with his boozy mother (Kim Basinger), her layabout boyfriend (Michael Shannon), and his little sister (Chloe Greenfield). He dreams of becoming a famous rapper and works overtime to get the money to buy studio time to cut a demo his own way. His friends (played by, among others, Mekhi Phifer and Evan Jones) are mostly black; so are most of his adversaries. He has a fling with a local tease (Brittany Murphy) who wants to be a model in New York and who believes he is destined for big things. The movie is positioned to be an anthem for finding one's true voice and making the right choices in life. Luckily, that's not all it's up to. What it's really about is the euphoria that talent can bring to those who are possessed by it. That euphoria lights up the screen.

Eminem isn't a trained actor, but even when he's not in motion, he never goes slack. The movie may be about finding one's voice, but once he gets going, Jimmy seems to have never lost his. I wish *8 Mile* hadn't strained to defuse the controversies surrounding Eminem's real-life reputation. Despite a few flare-ups, Jimmy is presented as a decent kid who defends women and is kind to gays and little girls. But then again, it's a fable we're watching, and there's a pleasing innocence to the way it winds up. Who could have predicted that a rap movie starring Eminem would, at its best, be one of the year's sweetest joyrides? ■

Before you head for the theater, find out what **Peter Rainer** recommends at newyorkmetro.com/movies/rainer.

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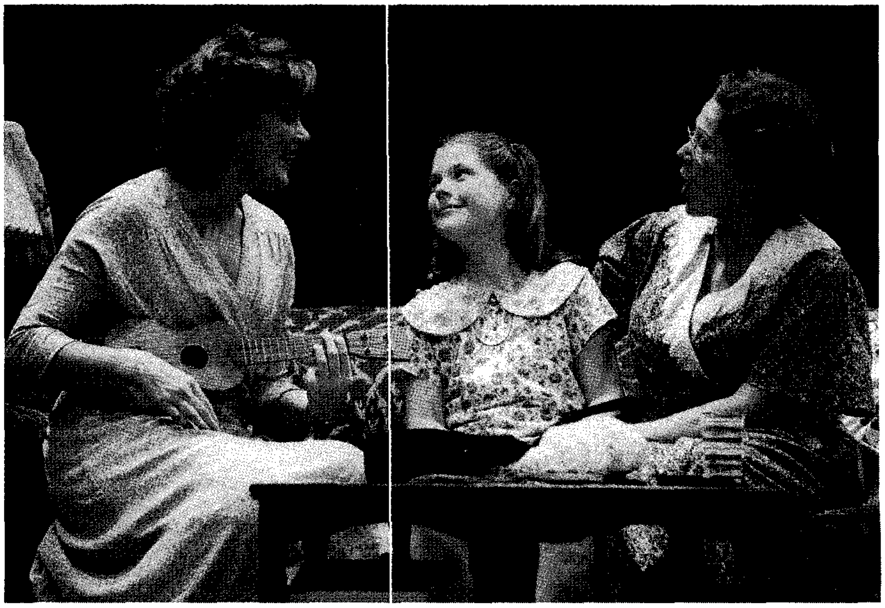
THEATER JOHN SIMON

Affectionately Yours

Harold Prince brings directorial savvy, and loads of heart, to the coming-of-age comedy *Hollywood Arms*; Jackie Mason is back and in top, zinger-ready form.

PLAYS ABOUT PASSION ARE PROfuse and easy: heterosexual or homosexual, interracial or senescent, kinky or chaste. What is difficult and rare is a play about affection, which is what Carrie Hamilton and Carol Burnett's **Hollywood Arms** is. Authentic affection: not syrupy or sentimental, posturing or feel-good-ish, gussied up for theatrical effect. *Hollywood Arms* is about real people who fight or let one another down, jab and jeer, needle and explode, but also, when need be, help. People who are sarcastic or pathetic failures, impoverished and disappointed. But also people who, disguised or tucked away, have locked up from everyday use a fund of genuine affection for one another. Something like good, inherited crockery, replacing the paper plates on special occasions, something precious and precarious, hauled out however chipped, and however in danger of further chipping.



WEST COAST STORY: From left, Michele Pawk, Sara Niemietz, and Linda Lavin in *Hollywood Arms.*

Hollywood Arms is about a dysfunctional family that has migrated to Hollywood in hope of success and ease. Actually, it was only Louise, the young mother, who left her own mother, Nanny, and her little daughter, Helen, behind in the sticks, while she hoped to become another Louella Parsons, or at least a writer of movie-star profiles. Though Louise, with scant success, is not ready for them, Nanny and Helen descend on her in her seedy apartment house, the Hollywood Arms, sometimes also visited by Louise's ex-husband, Jody, a decent weakling, tubercular and alcoholic, peddling coupons when not hospitalized.

Hollywood Arms
New play by Carol Burnett and Carrie Hamilton, staged by Harold Prince and starring Linda Lavin and Michele Pawk.

Prune Danish
Jackie Mason's latest one-man show.
See Theater listings for details.

Louise has a lover she loves, Nick, but he is married. She also has a sweet, solicitous suitor, Bill, whom she does not love. Because he has steady employment, Nanny keeps nagging Louise to marry him, however lovelessly, for a meal ticket. When Louise gets pregnant by Nick, she yields to Bill's pleading, at the cost of becoming alcoholic herself. There is also the good-natured landlady, Dixie, single mother to the precocious and bratty Malcolm, Helen's playmate. On the roof, with a view of the City of Angels, the kids play their fantasy games, and here, too, much later, will come Helen's illegitimate sister, Alice, for air and dreams.

The not exactly unwobbling pivot of all this is Nanny, a stubborn, sardonically wisecracking, drolly hypochondriacal matriarch without portfolio—i.e., with too few people to boss around. But to Louise, Helen, Jody, and Bill, she is a bit of a tyrant, albeit a grouchily benevolent one, and very funny to boot. We see these people at two crucial stages in their lives: in 1941 and again in 1951, when Helen, who is really Carol Burnett, begins a New York theatrical career.

The play is a comedy-drama, a comedy that almost imperceptibly, and never totally, becomes serious. As comedy, too, it is unusual. Unlike most recent comedies that campily feed off their characters' stupidities, here, despite assorted failings, no one is dumb and an easy butt for jokes. The humor is not in dim-wittedness and one-upmanship but in warmly portrayed everyday fallibility, in comic outbursts during which ordinary people give off funny or funny-sad sparks that keep both the farcical and the maudlin at bay.

That Linda Lavin is a fabulous Nanny you don't need me to tell you, but this always remarkable actress manages here to surpass even the stiff competition of her own previous triumphs, squeezing every last drop out of her part without the slightest trace of ham or plea for sympathy. Scarcely less admirable is the Louise of Michele Pawk, who lends great heft to a humdrum character, making her intensely human and profoundly moving. Donna Lynne Champlin is unswervingly straightforward as the grown Helen, and Sara Niemietz makes little Helen lovable with never an iota of cuteness. Amazing, too, is

PHOTOGRAPHED BY JOAN MARCUS.

the Malcolm of Nicolas King, a child actor with timing to make old pros envious. Frank Wood is an honestly unembellished Jody, and Patrick Clear a restrainedly sympathetic Bill. Leslie Hendrix and Emily Graham-Handley lend savvy support, as do the impeccable décor of Walt Spangler, Judith Dolan's incisive costumes, and Howell Binkley's empathetic lighting. Robert Lindsey Nassif's accompanying music also adds distinctly to our pleasure.

But *Hollywood Arms* has yet another form of invaluable affection, that of Harold Prince for the characters and their story. You will never see more feelingful insight, more self-effacing love for their quirks, foibles, and kindnesses, from a director for his stage children, big and small. If only this thoroughly endearing play and production could have been seen by Burnett's daughter and coauthor, Carrie Hamilton, dead before even the Goodman Theatre premiere. One fervently hopes that the joy of such a true creation accompanied her on her final journey.

JACKIE MASON IS A PHENOMENON. A STANDout among stand-up comics, he combines the borscht with the black belt, and is tougher than his colleagues. He is, as one of his shows was entitled, politically incorrect, and as usual, lists his legal counsel in the program of **Prune Danish**. The fun he pokes at Jews and Gentiles, his two favorite targets, and several others, is often daring, yet the sting of sharp observation and tart delivery is palliated by being often screamingly funny.

Mason combines insult comedy with savvy impersonations, acute political satire, and good old-fashioned smuttiness, and he is able to get a slew of jokes even out of such an unlikely subject as neckties. Funny of face, voice, body, walk, and aura, he structures his material and times his delivery unerringly, and can top jokes with other jokes so that before you have half finished laughing at one of them, you are jolted by the next into still more seismic guffaws.

Some think Mason vulgar. But the truth, however comically exaggerated—an aperçu however raunchily worded—cannot truly offend. And to be able to keep it up for well over two hours is astounding. Perhaps this Danish could use a little pruning, but I for one enjoyed it to the last bite. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

cue

CLASSICAL MUSIC PETER G. DAVIS

Renée's Way

By getting the Met to mount *Il Pirata,* Renée Fleming proves she's captain—only to squander her considerable power.

ANY DOUBTS ABOUT RENÉE Fleming's current diva status at the Metropolitan Opera are put to rest by the new production of Bellini's *Il Pirata*. The Met has never shown much enthusiasm for indulging prima donnas by reviving obscure star vehicles from the bel canto era—not even Callas or Caballé got one, while Sutherland and Sills were only grudgingly served. It was apparently Fleming's choice to sing the role of Imogene in the 25-year-old Bellini's first big success of 1827, and amazingly the Met, which had never staged the opera before, has obliged her.

Not that the company has exactly lavished all of its considerable resources on the project. Aside from Robert Perdziola's stunning period costumes, the stage is barren of interest. Director John Copley and designer John Conklin are the same accommodating hacks responsible for the Met's last bel canto revival, Rossini's *Semiramide* in 1990, and their dreary *Il Pirata,* with its all-too-familiar trompe l'oeil hanging drapes and scattered freestanding bits of columnry, shows a similar lack of visual originality and theatrical imagination. Worse, Bruno Campanella conducts with limp hands, making Bellini's longest opera seem practically endless.

Well, there is still Fleming for those who care, and in true prima donna fashion, she dominates the proceedings and does things her way. It has been alarming to hear this treasurable soprano transform herself into such a mannered singer lately, and I'm afraid she has finally lost me. As Imogene, the hapless heroine in love with a pirate but saddled with a husband,

Il Pirata
Opera by Bellini, at the Metropolitan Opera.

Lorraine Hunt Lieberson
Recital at Alice Tully Hall.

Clarinet Concerto
By Ellen Taaffe Zwilich, at Alice Tully Hall.

Aftermath
By Ned Rorem, at the Kosciuszko Foundation.

THE LOVE BOAT: Renée Fleming with Marcello Giordani, the pirate of her affection, in Bellini's *Il Pirata* at the Met.

PHOTOGRAPHED BY BEATRIZ SCHILLER.

she teases Bellini's nobly sculptured melodies mercilessly, tugging them out of shape, overdoing hairpin dynamics, scooping into the notes with an inappropriate bluesy bending of the pitch, distorting the vocal line with all sorts of explosive effects, and in general interpreting the music out of all recognition. Everything sounds extremely affected, even phony—all the more deplorable now that this important voice has reached its mature high noon and should be delivering great performances.

The one saving grace is Marcello Giordani as the pirate Gualtiero. In terms of ringing tone, heft, security, and sheer vocal glamour, he far outshines such overhyped tenors as Roberto Alagna, Salvatore Licitra, and José Cura in this repertory, and he is a careful, musical singer to boot. The only other character of any significance is Ernesto, the betrayed husband, elegantly if rather too reticently sung by Dwayne Croft. Oh, yes, there's also Bellini's music, much more forceful and energetic than one expects from this elegiac composer. In the eight short years he had left to live, Bellini would refine his craft and reorder his expressive priorities to an astonishing degree, but even in this flawed presentation, the youthful exuberance of his *Il Pirata* is worth experiencing.

HAVING HEARD **Lorraine Hunt Lieberson** IN recital at Alice Tully Hall a day before *Il Pirata,* I couldn't help but be struck by how differently she and Fleming use their voices. Lieberson is just as potent a vocal presence as Fleming; she, too, is in her prime, and she also commands a wide range of vocal devices to make her points. And yet the musical results could not be more dissimilar. Lieberson sings from the very center of her being, and in this imaginatively programmed recital of Handel arias, German lieder, French melodies, and Spanish songs with Robert Tweten as the sensitive piano accompanist, she held the audience spellbound. The sheer technical control was staggering—the seamless transitions from head to chest registers, the fine thread of focused tone floating on the breath, the subtle coloration of words. Better, every expressive nuance served the needs of the music at hand with an exquisite inevitability. Lieberson gets her own diva showcase at the Met later on this season, as Dido in Berlioz's *Les Troyens,* and I can't wait.

LIKE EVERYONE ELSE, COMPOSERS WERE badly shaken by 9/11, and their musical responses are beginning to be heard. Ellen Taaffe Zwilich's **Clarinet Concerto** would surely have turned out to be quite a different piece had not the fatal date arrived just as she was about to start work on the second movement. That inevitably became an elegy, and the subsequent two movements grew from there. Astonishingly, as heard at its world premiere in Alice Tully Hall performed by clarinetist David Shifrin and twelve members of the Chamber Music Society of Lincoln Center, the entire piece shows no sign of sudden gear-shifting. The instrumentally brilliant opening is brash, hectic, and streetwise, the perfect picture of a city going about its business until stopped in its tracks. After the scream-punctuated lament, the rest of the work struggles to pick up the pieces and restore a semblance of normality, ending on a note of cautious optimism. It's all done with the most skillful application and development of its musical materials—a score truly inspired by a tragic event and one that is likely to transcend it.

Ned Rorem's 9/11 statement is characteristically cast in the form of a song cycle, **Aftermath**, which had its local premiere under the auspices of the Lyric Chamber Music Society of New York at the Kosciuszko Foundation on the composer's 79th birthday. The ten poems that Rorem has chosen and the music he provides for them reflect not only the occasion but also his own mood of the moment, which he says is one of quizzical melancholy. The subjects are war, death, loss, regret, aging, and William Blake's "tygers of wrath." The opening song, "The Drum," by John Scott of Amwell (1730–83), sets the tone: a bleak catalogue of human woes in time of war and all sung against a grim tattoo drummed out in the piano's lowest register. Violin (Lisa Shihoten) and cello (Amy Sue Barston) join the baritone (Nathaniel Webster) and pianist (Ieva Jokubaviciute) as the moods change but seldom lighten, while the musical rhetoric only becomes more eloquent and stabs deeper into the heart of the matter as the cycle progresses to its final breathtaking image, Muriel Rukeyser's dead poet still making poems out of silence. Rorem has composed dozens of wonderful songs over the years, but his art seems to get only richer as time passes. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

IN BRIEF

Pop Music | Ethan Brown

Nirvana, *Nirvana* (Geffen/Interscope)

POSTHUMOUSLY RELEASED RECORDINGS PREdictably arouse cries of necrophilia from critics, but usually the music itself is too dull to truly inflame anyone's passions. There is nothing bloodless, however, about "You Know You're Right," a previously unreleased song from Nirvana included on a greatest-hits collection simply titled **Nirvana**. The composition was at the center of a legal battle (now apparently settled) between Courtney Love and band members Dave Grohl and Krist Novoselic. "You Know You're Right" was the last song Kurt Cobain recorded with Nirvana, in January 1994, and it's every bit as bleak as the moment it represents. It begins with sinister, wiry guitar chords and Grohl's ominous percussion, then explodes the way many a Nirvana song explodes. But Cobain, smarter and more complex than his self-abasing image suggests, transforms lyrics like "I will never follow you / I will never bother you"—into an angry dare that's impossible to ignore. The rest of *Nirvana* confirms what most of us already know: that magnificent songs are buried under all the layers of noise. Trouble is, "You Know You're Right" is art so true that it not only makes the lie of liner notes touting "the absolute magic and democracy of rock 'n' roll" seem unimaginably perverse but levels nearly every once-formidable song surrounding it.

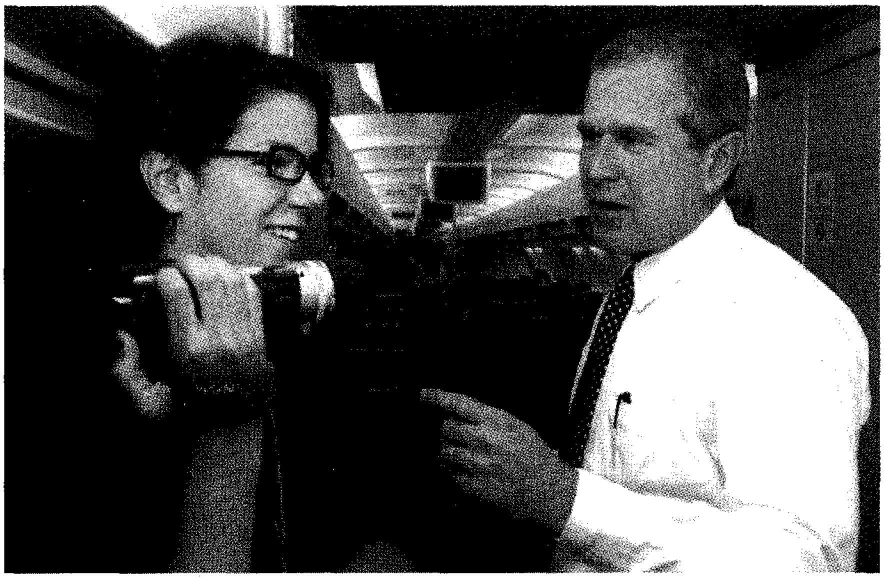
Santana, *Shaman* (Arista)

LIKE *SUPERNATURAL,* SANTANA'S **Shaman** trots out an unceasingly uninteresting parade of pop personalities (Musiq, Michelle Branch, Dido) singing against a patina of Latin music so drained of ethnicity and soul that it makes Herb Alpert seem like Sun Ra by comparison. Anyone over 14 was hip to the accommodations Santana had to make for his recent stardom, but implicit in the success of *Supernatural* was the hope that perhaps he'd take a risk or two with his next project. *Shaman,* an album whose motto might be "All accommodating, all the time," throws water on that idea and makes us feel like fools for even thinking it. But perhaps it's unfair to expect Santana to wriggle out of the confines of the music industry, which bullies Webcasters, pays radio stations hundreds of thousands to get music played, and shows no interest in art that sells under a million copies. Democracy in action, right? ■

TELEVISION JOHN LEONARD

Access Powers

For over eighteen months, Alexandra Pelosi trained her video cam on George Bush, who comes across with just-folks charm; *American Experience* finds less of that quality in Jimmy Carter.



IN PLANE SIGHT: Candidate Bush makes a point to documentary filmmaker Alexandra Pelosi, in *Journeys With George.*

IN THE EIGHTEEN MONTHS THAT Alexandra Pelosi followed George W. Bush around with a video camera—from June 13, 1999, in Austin, Texas, for the launching of his campaign, to January 21, 2001, in Washington, D.C., for his inauguration—only once did the candidate freeze her out of his cheerful frat-boy presence. And that was when he felt she had hit him “below the belt” with a question about the record number of death-row executions during his years as governor of Texas. Before and after this big chill, he was inclined to call her “baby.”

No wonder, then, that she usually stuck to lobbing softballs, and keeps her own opinions secret from the rest of us, even now, after the Supreme Court voted. The daughter of Democratic House minority whip Nancy Pelosi, Alexandra may have grown up a liberal, but she was onboard the campaign bus and plane as a producer of photo ops and sound bites for NBC News (snowmobiles! bowling alleys!), a member of the journalistic pack committed to shadowing W. 24/7 (with a career investment in his election no matter their personal politics) and a citizen of “The Bubble,” a “womblike” ecosystem where the politicians and the reporters all have to go along to get along—which, while not amounting to a co-dependency as psychopathological as the Stockholm syndrome, did occasionally oblige those reporters to buy the candidate's spin on something, even when they knew different.

Journeys With George
Tuesday, November 5;
9:30 to 10:45 P.M.; HBO.

Jimmy Carter
Monday and Tuesday,
November 11 and 12;
9 to 10:30 P.M.; Channel 13.

You'll like Alexandra. She's cute and feisty and the others enjoy teasing her, especially about that guy from *Newsweek*. When it dawns on her that the Bush campaign has given her four different birthday cakes while her own network has forgotten she exists, you even identify with her as she wonders where her loyalties ought to lie. If this were a docudrama, Sandra Bullock could play her part. But then, **Journeys With George** really is a docudrama, with real people playing themselves, a camera-savvy performance even by those Bushies who perceived the press as a bunch of DNA-sucking alien abductors. Like docudrama, it spends so much time on self-presentation as a proof of character that when an issue like gun laws or homophobia raises its pointy head, the seriousness seems a distraction from the Cheetos and the tequila—off-message, not about personality, failing to forward the momentum of a story about media warriors, Greek heroes out of Xenophon's *Anabasis* who must fight their way home from hostile Persia with a laptop and a wisecrack.

Nor does personality tell us much about intellect. Back when it was still permissible to disrespect the current president, before doubts about him got you blogged to death by squeaky pips, it was sometimes wondered if his IQ got much above room temp. *Journeys*, an exercise in affability, doesn't speak to such wonder. But maybe degrees of personal brainpower are as irrelevant to a discharging of presidential duties as degrees of sexual kinkiness. **Jimmy Carter**, we are told in the two-part *American Experience* portrait of him, was smarter than almost anybody else in the room, a nuclear engineer who made millions out of peanuts. Yet the Oval Office was over his head.

Why this was so—why we ended up not trusting and not even liking our only born-again president, the Man of Peace who really meant it, who signed off on SALT II and got Egypt and Israel to sit down together—is remarked upon by variously perplexed journalists like Roger Wilkins and Elizabeth Drew, historians like Gaddis Smith and Douglas Brinkley, and former colleagues like Jody Powell, Andrew Young, and Hendrik Hertzberg. Linda Hunt leads us from Plains to Annapolis to the nuclear submarine *Sea Wolf* to the governor's mansion to the *Playboy* interview, the energy shortage, the hostage crisis, the “malaise” speech, and the rabid rabbit. Boy, was he a downer, with that smile like a sugared skull on Mexico's Day of the Dead.

PHOTOGRAPH FROM HBO.

Nothing became his presidency like his behavior after leaving it, for which he's just won the Nobel Prize. *Jimmy Carter* omits what happened on his watch in Latin America, South Korea, East Timor, and Cambodia—not something for a champion of human rights to be proud of. On the other hand, before him human rights went unmentioned in the higher altitudes of Realpolitik. One can't help thinking that more humor and less self-righteousness would have helped. Wasn't Nixon also supposed to be smart? And Woodrow Wilson was a college professor, just like Jed Bartlett.

- **Grizzly Falls** (NOVEMBER 5; 8 TO 10 P.M.; Animal Planet) may be almost your last chance to see Richard Harris, who sits with his grandchildren around a campfire telling a story about a wayward father (Bryan Brown) who, on the death of his wife, decides to take his son Harry (Daniel Clark) on a hunt for a grizzly bear. They actually capture a pair of cubs and cruelly cage them, which causes Mama Bear to abduct Harry before he can grow up to become . . . guess who.

- **Shahrbanoo** (NOVEMBER 5; 10 TO 11 P.M.; Channel 13) is the name of the housekeeper who works in Tehran for the family of Melissa Hibbard's new husband. While Hamid Rahmanian rolls his camera, the two women disengage from stereotypes and engage in the sort of cultural exchange one wants to bottle and sell all over Washington.

- **Bond Girls Are Forever** (NOVEMBER 6; 8 TO 9 P.M.; AMC), but not all of them get famous. For every Ursula Andress, Honor Blackman, Jill St. John, Jane Seymour, Kim Basinger, Grace Jones, Michelle Yeoh, and Carey Lowell—not to mention the forthcoming Halle Berry—there were two or three Prunella Gees. Maryam d'Abo takes on a stroll through the social history of female roles.

- **The Outsider** (NOVEMBER 10; 8 TO 10 P.M.; Showtime) lets us see Naomi Watts in a role less edgy than usual, as a comely widow among the Amish-like Plain People who will fall in nineteenth-century love with gunslinger Tim Daly just in time for everyone to cease being pacifist long enough to wipe out the bad guys. Two Carradines, David and Keith, co-star. The people behind the camera are all old pros who grew up on such Gentle Persuasions at High Noon. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

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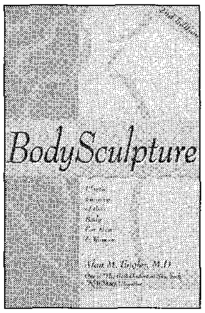

Plastic Surgery of the Body for Men & Women
(2nd edition – 2000)

320 pages,
140 photos,
10 illustrations,
ISBN: 09663827-4-9

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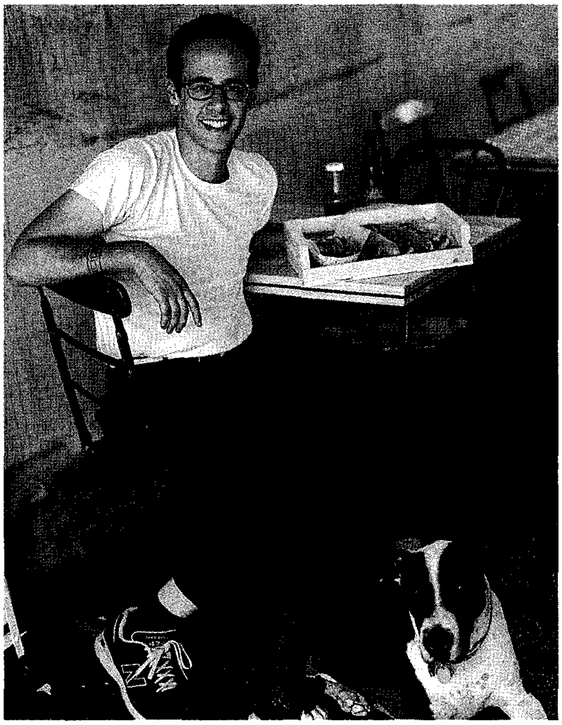
Frank Discussion

Out in Williamsburg, Sparky's elevates the humble hot dog to haute cuisine; in midtown, it's curtain time for the Burger Joint, a greasy spoon tucked away in the lobby of Le Parker Meridien.

OTHER THAN HOSTESSES ACTing happy to see you, one of the best culinary consequences of the economic downturn has been a burgeoning fast-food renaissance. Practically everyone's in on it, from Danny Meyer, who assigned an Eleven Madison Park crew to run a seasonal hot-dog stand, to Daniel Boulud, seen on the cover of his latest cookbook clutching a street-cart frank as if he might actually take a bite. The pose may be more tongue-in-cheek than dog-in-mouth; this is, after all, the four-star Frenchman who with a little foie gras and a lot of attitude practically reinvented that quintessential American meal, the hamburger, at DB Bistro Moderne. But $29 burgers aside, there's no denying it's an interesting time in American fast-food history, as the current compulsion for cheap, familiar, not necessarily good-for-you grub collides with the organic, environmentally correct, artisanal food movement spearheaded by Alice Waters and her countercultural ilk. Frequently to bizarre effect, we might add.

We've seen organic doughnuts, artisanal marshmallows, and Ring Dings and Oreos made from scratch, so it was only a matter of time before a pedigreed chili-cheese dog came along. But if you take the best free-range-hormone-free-beef frank you can find, coddle it in a custom-baked bun, and lavish it with all-natural beef chili, applewood-smoked bacon, fried onions, and small-batch Cheddar, is it still junk food?

The answer is entirely beside the point at **Sparky's American Food**, the unassuming source of the $4 Sparky Dog described above. Like the sleek Chelsea fast-food spot F&B before it, Sparky's is bucking the New York "water dog" tradition, elevating franks to haute new heights. But unlike Euro-inflected F&B, which pushes twist-off champagne and rémoulade-topped wieners, Sparky's is unabashedly American, from its cheese fries to its chocolate shakes. Housed in a former fish warehouse in Williamsburg, Sparky's has an urban-industrial appeal, with its cracked concrete wall, rough wooden beams, bare bulbs, and varnished pine tables. A picture of Sparky, the owner's dog, sits on the sidewalk to mark the entrance, a onetime loading dock. Plastic sheets temporarily hung from the rafters until a new door arrives don't succeed in blocking the wind, but a space heater helps.



DOG'S BEST FRIEND: Brian Benavidez left his Internet career to open Sparky's.

Sparky's American Food
135A North 5th Street;
Williamsburg, Brooklyn
(718-302-5151).

Burger Joint
119 West 56th Street;
(212-245-5000).

That's too bad, because this is fast food worth lingering over. Laid off from his dot-com job a year ago, Sparky's owner Brian Benavidez spent months getting the details right—wheedling a local bakery into custom-baking his unusually sturdy and flavorful buns, then tasting dozens of hot dogs before settling on quarter-pound Fearless Franks from Niman Ranch, the Bay Area brand that's revered by chefs and renowned for its humane ranching practices. The dogs are made from beef that's actually been dry-aged for five days, and Bill Niman himself sold Benavidez on the surprising merits of steaming his hot dogs rather than boiling, grilling, or frying. Instead of rendering them limp and lifeless, the method actually preserves their snap and highlights their remarkable beefy, hickory-smoked flavor.

The quality of the hot dog is matched by the quality of the toppings. Choose your own or try one of the thirteen combinations ($2.50 to $4), like relish, hot cherry peppers, pickle, tomato, and celery salt (No. 6), a worthy tribute to the Chicago-style dog; classic sauerkraut and mustard (No. 10); and our favorite, "buffalo wing" sauce and blue-cheese dressing (No. 7), one of those inspired all-American pairings like fried chicken and waffles—pure fast-food fusion genius. The finely ground chuck for the chili and burger (a bit bland, and outmuscled by its flour-dusted soft bun) also comes from Niman Ranch, as does the spectacularly thick, meaty bacon. The Cheddar on the grilled cheese, and on the hand-cut, amiably gloppy cheese fries, is from Grafton, the esteemed Vermont producer, and shakes are blended from Ronnybrook Farm Dairy ice creams and milks. While no one has ever improved on Heinz, Benavidez's slightly sweet and spicy homemade ketchups are admirable attempts. Mustard is also made in-house, and so are quirky desserts like chocolate-covered cranberry-studded Rice Krispy treats and tart, tiny caramel apples.

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

WHILE SPARKY'S ATTEMPTS TO RAISE FAST FOOD to a higher level, the **Burger Joint** wants to bring it back down to earth. Sequestered behind floor-to-ceiling curtains in the lobby of Le Parker Meridien hotel, the joint is the elegant hostelry's dirty little secret, offering guests—and anyone else who can find it—a $4.50 alternative to its own $20 room-service burger. Once you locate the entrance and push apart the drapes, half expecting a butler from *Eyes Wide Shut* to appear and ask you for the password, you'll find a coffee shop with *faux*-wood paneling, vinyl booths, and a few sports-page photos taped to the walls. It's barely three months old, but the timeworn greasy-spooniness is uncannily convincing.

We're reminded of John Belushi's short-order character by the sign on the counter: IF YOU DON'T SEE IT, WE DON'T HAVE IT! What they do have is strictly not gourmet—for that, you can head across the lobby to Norma's or Seppi's. McDonald's-style fries ($1.50) served in a brown paper bag are addictively crisp and light; $2.50 Sam Adams come in plastic frat-boy cups; and gooey brownies ($1.50) taste like they're made from a mix. Although there's been some misguided talk of adding veggie burgers to the menu, for now, the Burger Joint's raison d'être is its defiantly spartan, perfectly juicy hamburger ($4.50), made from freshly ground beef grilled to order and served unceremoniously on an Arnold's bun. It comes wrapped in paper, without a plate, and does exactly what this sort of food is supposed to—satisfy an elemental craving and make you glad you're not a vegetarian.

In brief: FOR THOSE WHO LIKE THEIR HOT dogs and hamburgers with a side of kitsch, we recommend Chelsea's **Trailer Park Lounge & Grill** (271 West 23rd Street; 212-463-8000). The white-trash memorabilia—including a collection of bios with titles like *Elvis: What Happened?, Thin Ice: The Tonya Harding Story,* and Jim Bakker's *I Was Wrong*—is unsurpassed. But we'd return for the "fat dog," a terrific char-grilled knockwurst served with sweet-potato fries. The chili's not bad, either. ■

Sparky's American Food, *Monday through Wednesday* 11:30 A.M. to 12:30 A.M., Thursday through Saturday to 2:30 A.M., Sunday to 8:30 P.M. Cash only.

Burger Joint, Monday through Saturday 11:30 A.M. to midnight. Cash only.

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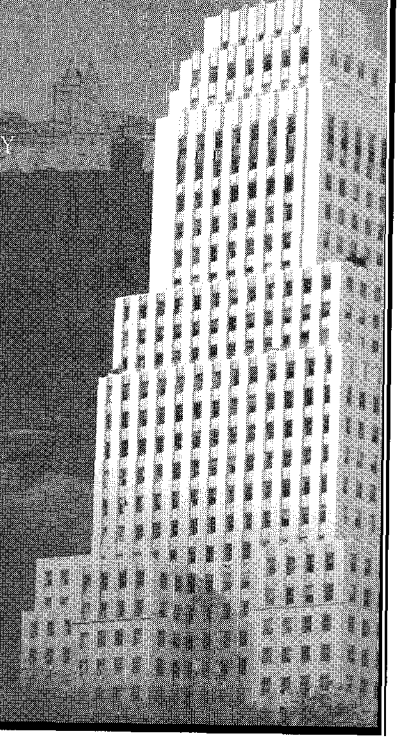

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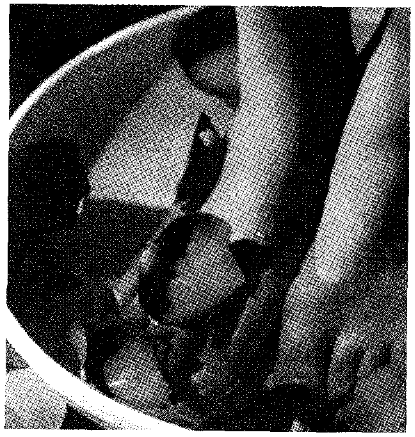

SPAS & BEAUTY SPECIAL

2002

WHEN IT COMES TO **SPA AND BEAUTY** services—and techniques and technologies that enhance the body and uplift the spirit—New Yorkers have an abundance of choices. Whether you want to lose extra pounds, crow's feet and frown lines…tone the tush and firm the abs, or make every day a good hair day, these sources have solutions.

BODY **WORKS**

Anushka doesn't make claims; she makes promises: "I'll give you thin thighs, a fabulous abdomen and a toned tush." The cellulite guru and founder of the **Anushka Spa & Cellulite Clinic™** has slimmed and toned legions of New Yorkers for 30 years—and not just the famous and fashionable whose photos line her townhouse walls. Her intensive five-week Body Contouring Program, a combination of cutting-edge treatments from

Europe, was named Best Body Treatment by *Allure* Magazine; it's now $695 (reg. $1035). Her armory of quick fixes includes the Model's Secret Slimmer™ to target thighs, tummy, and tush, now $119 (reg. $170) and the Bye-Bye Bloat,™ which includes aroma-steam detox, seaweed body wrap and thigh-contouring massage, now $165 (reg. $205). Renew and pamper yourself with Anushka's "De-Stress Express," a tension-taming hot lava stone massage and skin-renewing oxygen facial. *Anushka Spa & Cellulite Clinic, 241 E. 60th St., 212-355-6404; www.anushkaonline.com*

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Smooth Synergy, 686 Lexington Ave., #3N, 212-397-0111; www.smoothsynergy.com

Can an exercise program help your body defy gravity? For more than 25 years, women of all ages have been doing just that by reshaping their bodies at the **Manhattan Callanetics Studios** in an exercise program that helps lift the breasts and the bothersome behind, reduce saddlebags, and trim the waist and tummy. Most people see results within 10 sessions over a three- or four-week period.
Manhattan Callanetics Studios, Carnegie Hall, 154 W. 57th St., #832, 212-765-2900

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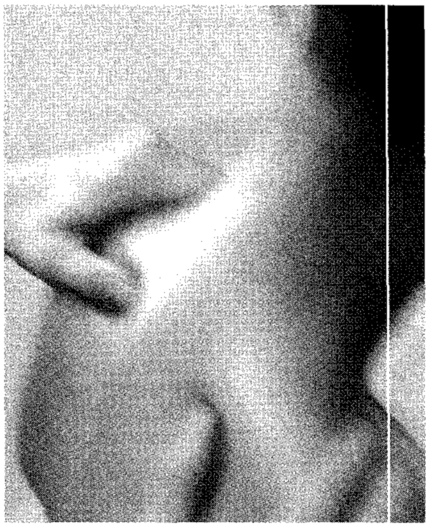
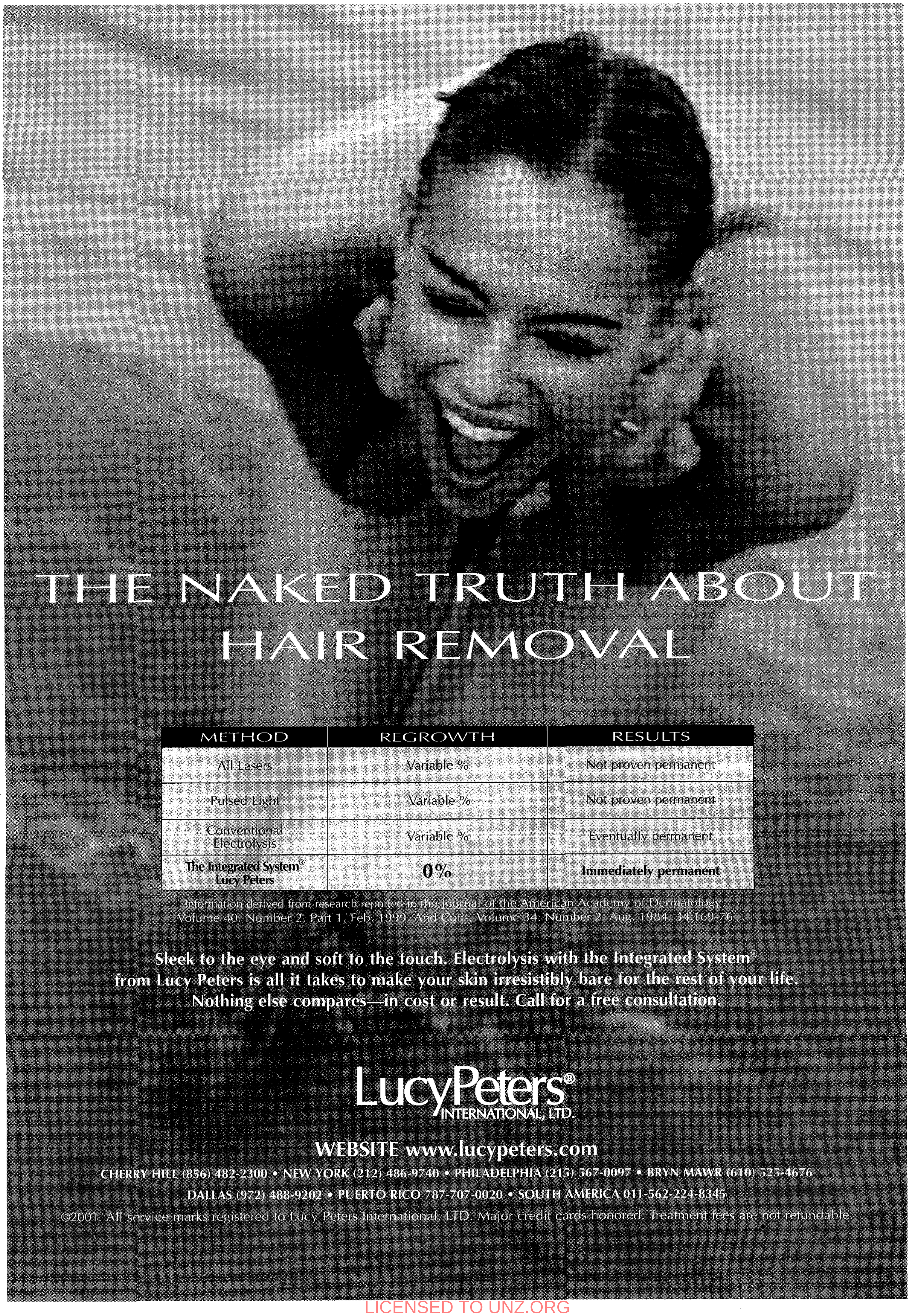
Combine medical expertise with the latest in spa services and you have **Beyond**, the ultimate day spa. Located on the campus of **Hackensack University Medical Center**, Beyond offers clients such services as hot-stone massages, vitamin C facials and microdermabrasion in a luxurious and immaculate 4,000-square-foot facility. "We work closely with The Center for Cosmetic Medicine and cross-reference with board-certified plastic surgeons and cosmetic dermatologists," says spa director Maryjane Hubbell. Patients who come into the hospital for a physical exam or mammography can follow those procedures with a relaxing massage or facial. Family members who accompany hospital patients can enjoy a soothing tea or healing elixir at the inviting tea garden. Beyond has separate wings for men and women. In addition to complete nail and makeup services, you'll also find top skin-care lines, jewelry and accessories here. Gift certificates are available. *Beyond, Hackensack University Medical Plaza, Hackensack NJ, 201 996-4500; www.humed.com/beyondweb*



For a retreat that's as delicious as it is unique, escape to the luxurious **Spa at the Hotel Hershey®**. In addition to conventional therapies, the three-floor 17,000-square-foot spa features all sorts of divine chocolate-based treatments. The whipped-cocoa bath is literally a chocolate-milk whirlpool. Can anything that smells so good be good for you? Yes, says spa director Jennifer Wayland-Smith. "Chocolate contains caffeine, which stimulates circulation and helps fight cellulite. The lactic acid in the milk renews and softens the skin. It's soothing, it's indulgent, and best of all, it has no calories." Other treatments include the chocolate fondue wrap, which is Moor mud made yummy with essence of cocoa and the cocoa butter scrub.
The Spa at the Hotel Hershey
Hershey, PA, 800-HERSHEY;
www.spaathotelhershey.com



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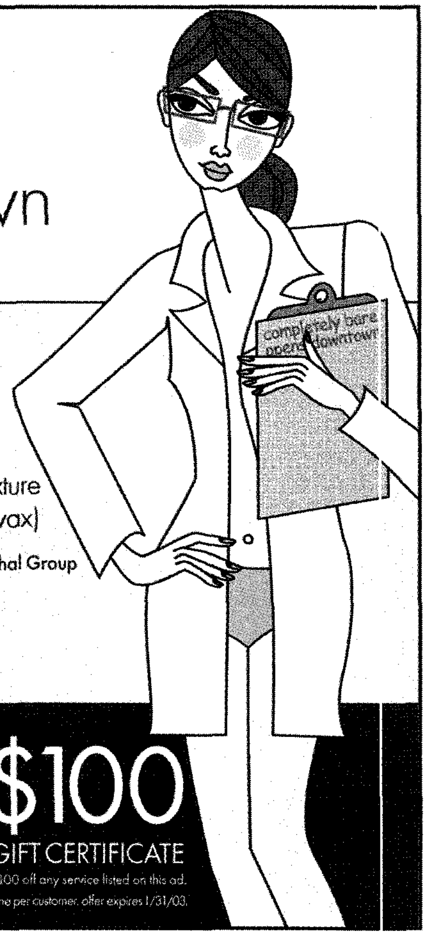

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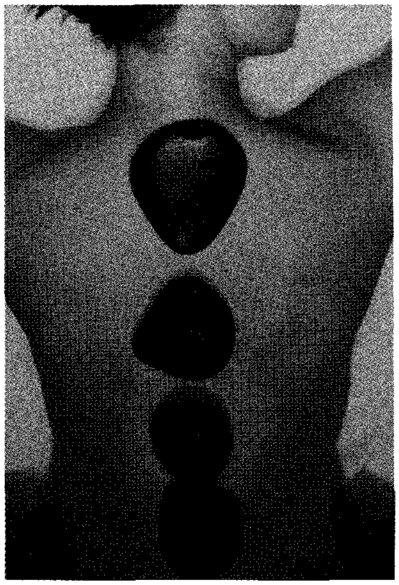
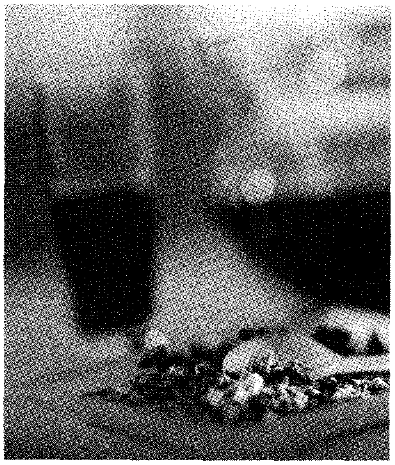
The press and public agree: **Oasis Day Spa** is a top health and beauty destination. Two locations offer an array of skin, body care and beauty treatments for men and women: "La Stone" lava-stone massage, Thai and prenatal massage, a state-of-the-art flotation spa, customized nutrition and health seminars, Pilates and yoga classes and the Robert Stuart hair and nail salon. *Oasis on Park, 1 Park Ave., and 108 E. 16th St., 212-254-7722; www.nydayspa.com*





At the **Isabella & Debbie Day Spa**, the Hungarian Wellness Mud wrap fights cellulite, relieves joint and muscle pain and detoxifies your body. To feel like a French beauty, try the Hydradermie facial by Guinot of Paris, which deep-cleanses your skin, then hydrates, oxygenates and purifies it. Wax-sensitive clients may choose hair threading for chin, lips, eyebrows and body. The salon offers a complimentary skin analysis by appointment. *Isabella & Debbie Day Spa, 794 Lexington Ave., 212-832-0431*

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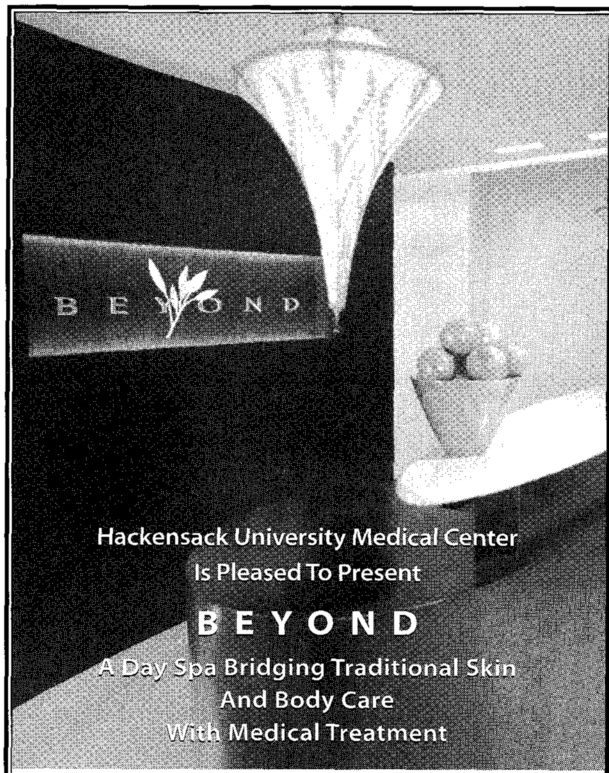

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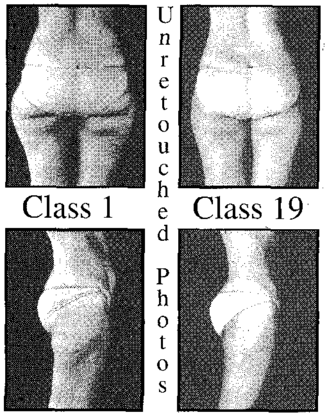

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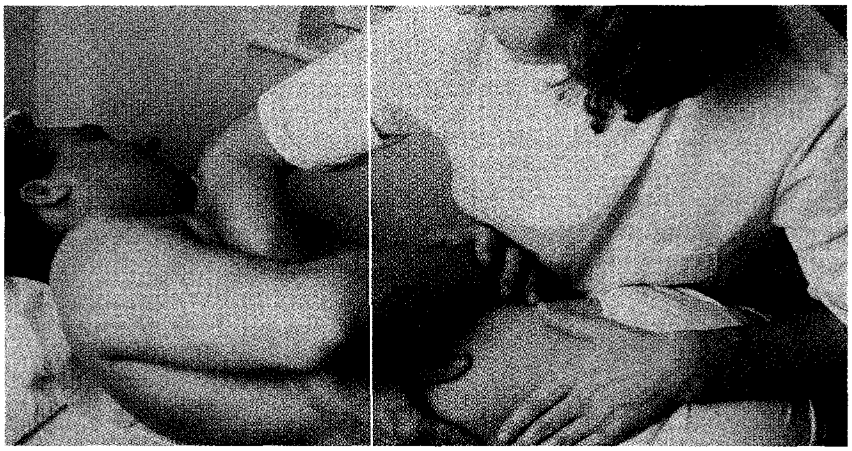
HEAL THYSELF

"We are a total healing and wellness center that helps patients mend both mind and body," says Deanna Bambini, managing director of **Spine and Sports Medicine**. This multidisciplinary center offers the services of board-certified practitioners of psychiatry, physical therapy, chiropractic care, massage, acupuncture and reflexology in a supportive, positive atmosphere. *Spine and Sports Medicine, 275 Madison Ave., Suite 1611, 212-986-3888; www.spineandsportss.com*

At the **Skyler Madison Wellness Center**, a personalized holistic approach to weight loss includes behavior assessment, hypnosis, one-on-one counseling, sessions with a mind-body healer and easy-to-follow eating and exercise plans. Many enjoy lasting results with this program. The center is affiliated with alternative-medicine specialist Dr. Lewis Mehl-Madron. *Skyler Madison Wellness Center, 515 Madison Ave., 212-832-0707; Paramus, NJ, 201-967-0202; Katonah, NY; 800-646-4666; www.skylermadison.com*

MEDICAL & DENTAL SOURCES

While in vitro fertilization (IVF) offers hope to infertile couples, many are concerned about the incidence of multiple births. The specialists at **Reproductive Medicine Associates of New Jersey** report that new technology—blastocyst culture—allows doctors to grow embryos for a longer period in the lab, providing the option of choosing fewer, but stronger embryos. "We most often choose just two embryos, which allows patients to avoid the risk of triplets," says Dr. Michael Drews. During IVF, the ovaries are medically stimulated to produce multiple eggs, which are removed during a minor procedure, fertilized in the laboratory and allowed to grow. The healthiest eggs are implanted back in the woman's womb, where it is hoped that one survives to develop into a full-term baby. *Reproductive Medicine Associates of New Jersey, 973-971-4600; www.rmanj.com*



"Dentistry has made tremendous strides in the past 10 years," says **Jan Linhart, D.D.S.**, who has been in the business of perfecting smiles for 23 years. "Lasers, computer imaging and more advanced materials leave patients with remarkable results that last for years. Dr. Linhart's services range from laser whitening, porcelain veneers and natural color restorations to general dentistry services. *Jan Linhart, D.D.S., 230 Park Ave., Suite 1164, 800-DENY-HELP; www.drlinhart.com*

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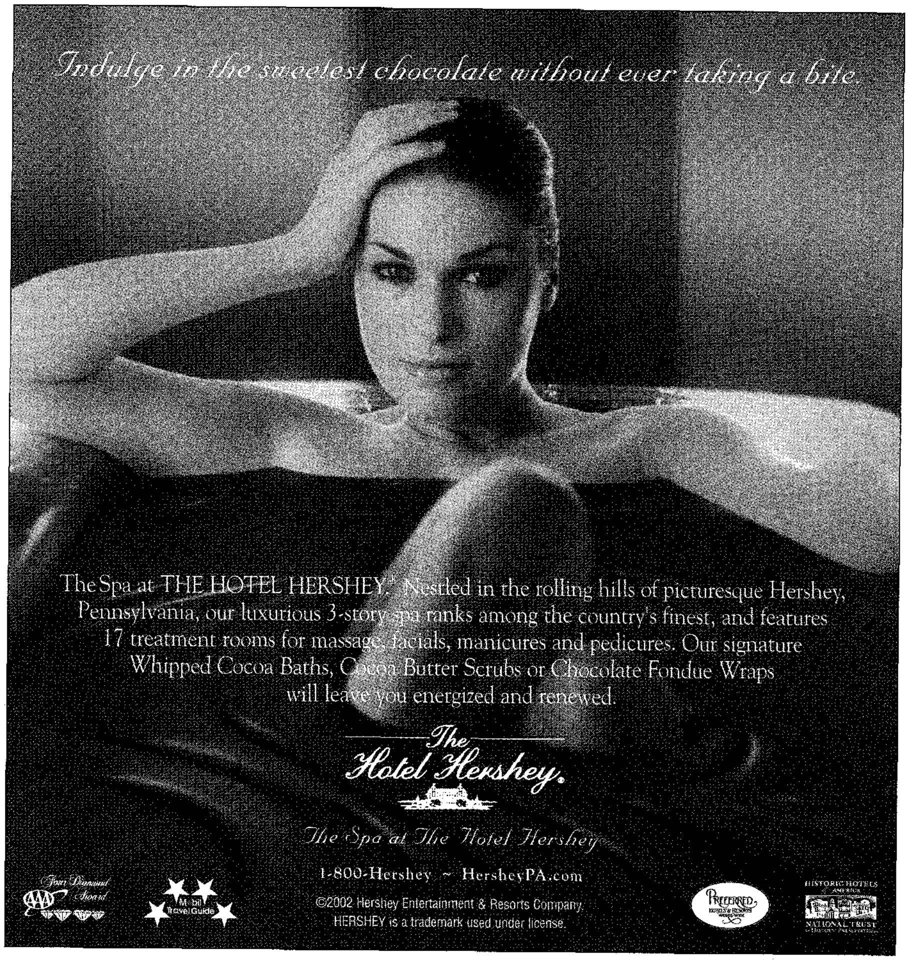
Though we can't stop the aging process, Dr. Vincent C. Giampapa, medical director of the **Plastic**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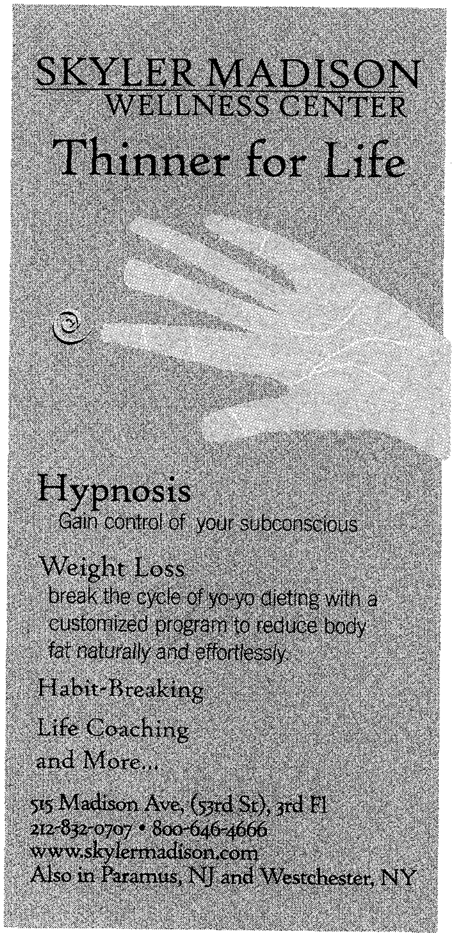
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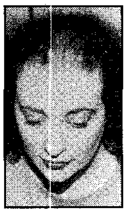

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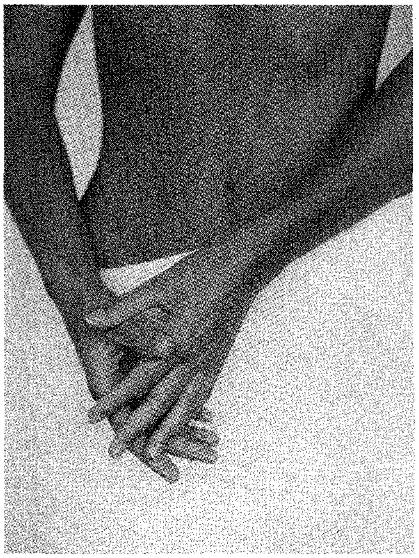

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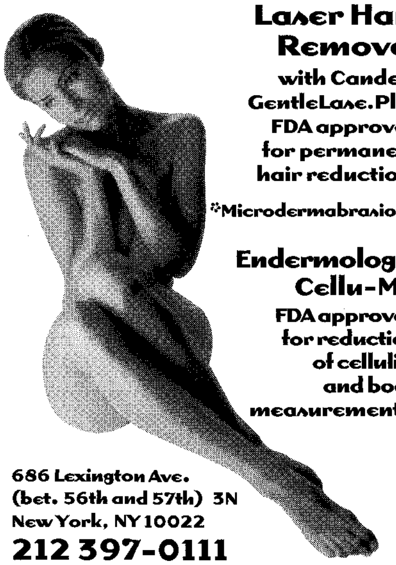

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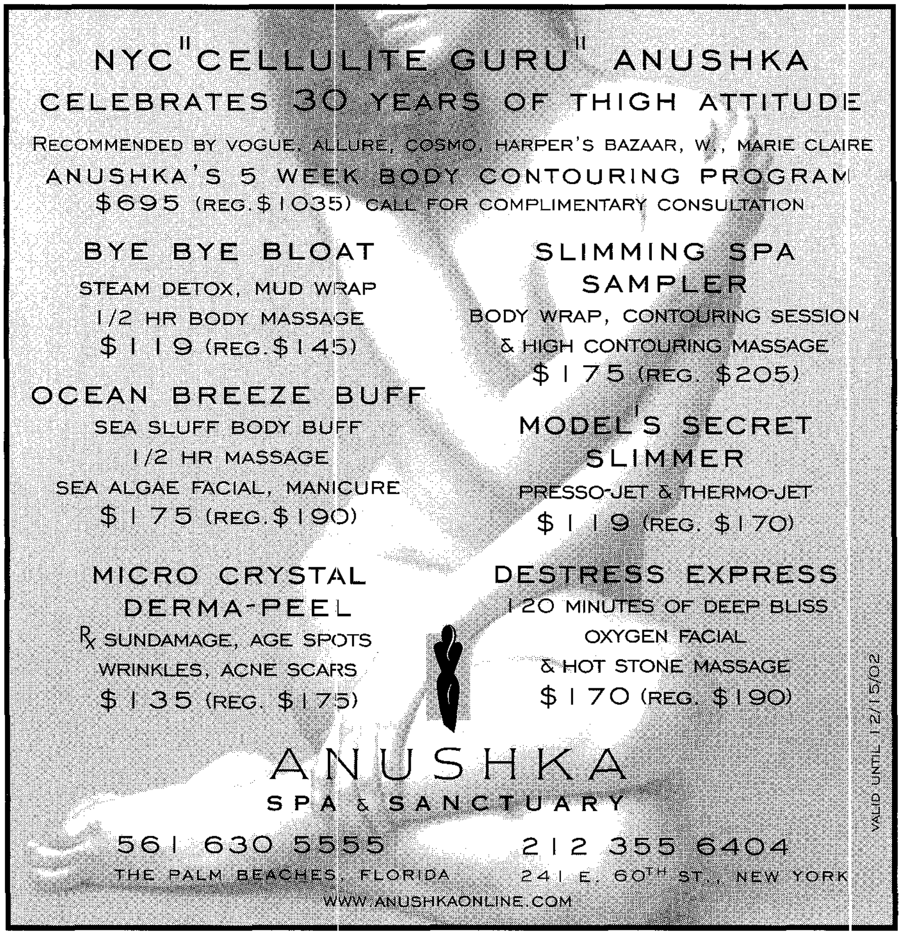
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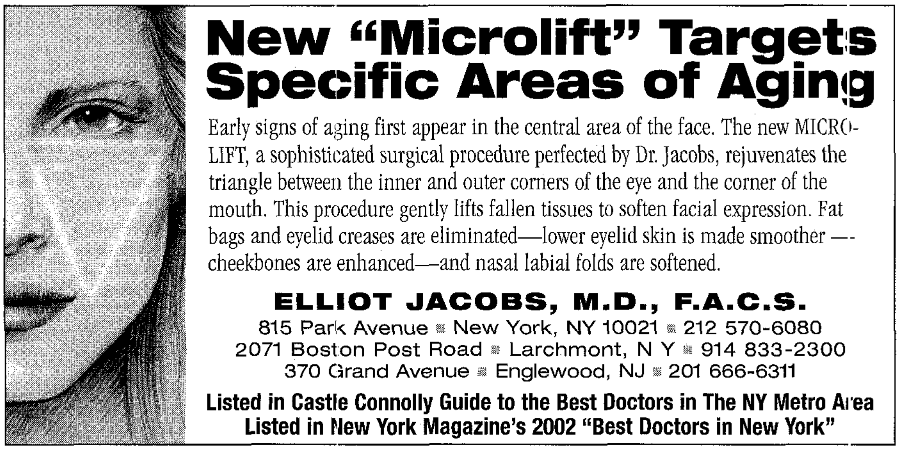
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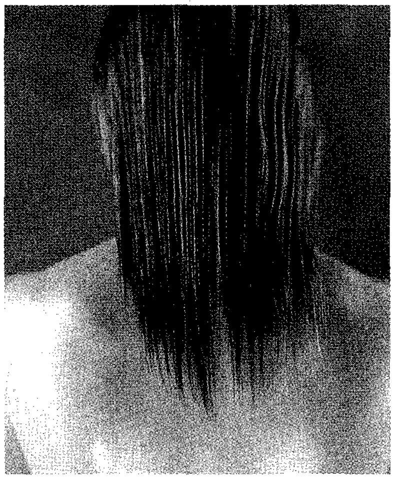

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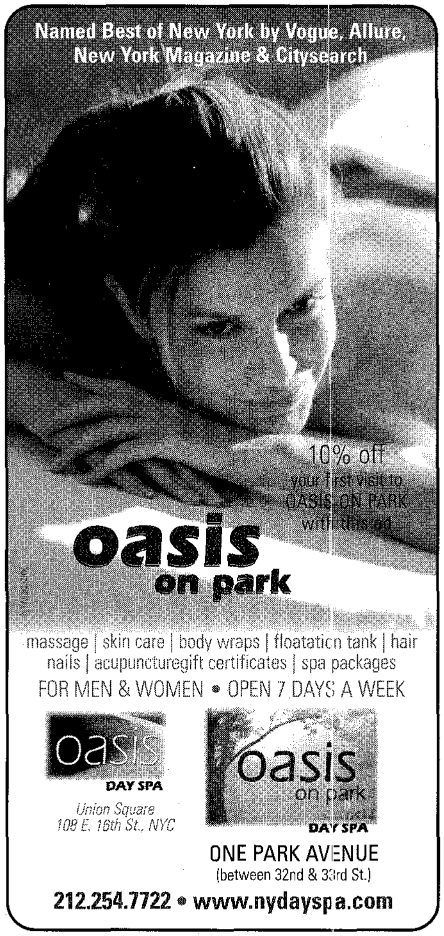

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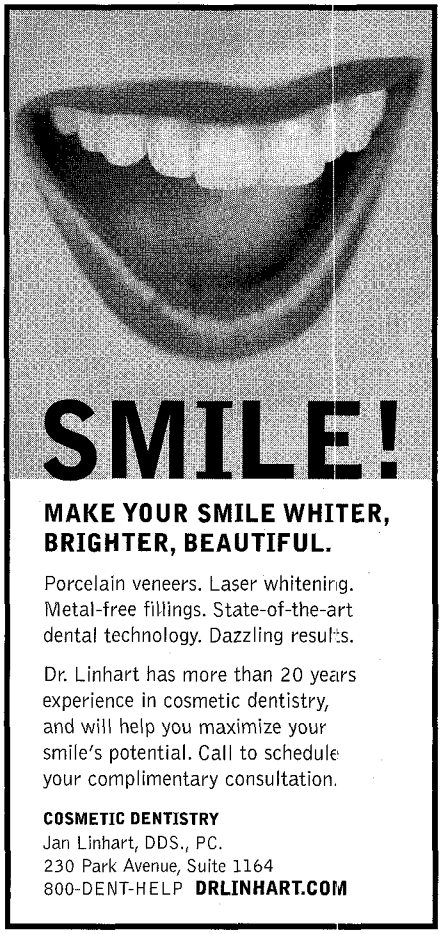

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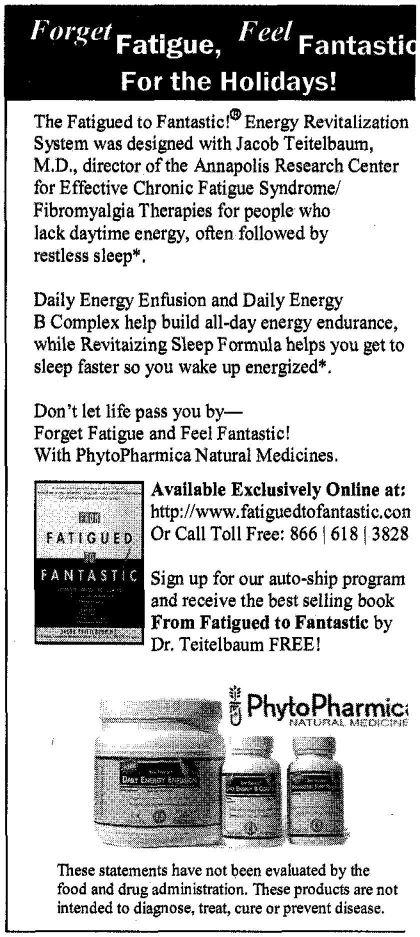

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Movies

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NEW THIS WEEK

8 Mile
See Rainer, page 104. (1 hr. 51 mins.; R) • Opens 11/8.

Étoiles: Dancers of the Paris Opera Ballet
The title says it all: a portrait of what may be the world's greatest ballet company, focusing on the dancers' drive and technique as well as their isolation and anxiety. Ultimately too wide-reaching to really provide a true understanding of the dancer's mind-set, the lovingly shot film succeeds best at capturing the excitement of performance. (1 hr. 40 mins.; NR) • Opens 11/8.

Far From Heaven
See Rainer, page 104. (1 hr. 50 mins.; PG-13) • Opens 11/8.

Femme Fatale
See Rainer, page 104. (1 hr. 52 mins.; R) • Opens 11/6.

God Is Great, I'm Not
A young model (Audrey Tautou) searching for meaning hooks up with a cagey, self-hating Jewish veterinarian (Edouard Baer) and becomes obsessed with his religion, much to his comic displeasure. Lighthearted, Woody Allen–esque romance works reasonably well as a study of two troubled souls learning to tolerate each other, not so well as an exercise in empty stylization. In French, with English subtitles. (See box.) (1 hr. 35 mins.; NR) • Opens 11/8.

Hush!
A reserved engineer (Seiichi Tanabe) contends with his burgeoning relationship with an outgoing man (Kazuya Takahashi) while also dealing with the advances of an eccentric woman (Reiko Kataoka) who wants him to father her child. Intermittently absorbing tale of three quirky individuals in a traditionalist society is alternately long-winded and absorbing, with Kataoka's performance a real standout. (2 hrs. 15 mins.; NR) • Opens 11/8.

AND BABY MAKES FOUR: Kazuya Takahashi, Reiko Kataoka, and Seiichi Tanabe in *Hush!*

The Rising Place
A young southern woman (Laurel Holloman), rejected because of her out-of-wedlock pregnancy and her black best friend (Elise Neal), comes of age quickly during World War II. Director Tom Rice elicits some noble performances, but the somewhat clichéd story is too thin and episodic to persuade an audience. (1 hr. 33 mins.; PG-13) • Opens 11/8.

Strange Fruit
Captivating documentary traces the journey of the anti-lynching song *Strange Fruit*, written by a Bronx schoolteacher, popularized by Billie Holliday, and immortalized by the civil-rights struggle. Compactly tells the tale of the song's creator while also following his creation's own unique history. Directed by Joel Katz. (See box.) (57 mins.; NR) Paired with *One Girl Against the Mafia*, about a Sicilian girl who dared to testify against la Cosa Nostra. (56 mins.; NR) • Opens 11/6.

REVIEWS BY BILGE EBIRI

Now Playing

Abandon
Katie Holmes plays a promising college senior at the center of an investigation by smitten cop Benjamin Bratt. Plodding, badly acted, and pointless film can't decide if it's a thriller, a romance, or a drama—and winds up being none. (1 hr. 39 mins.; PG-13) • 1; 7; 14; 16; 41; 42; 50; 51; 54; 56; 64; 67; 71; 73.

All or Nothing
Mike Leigh's dolorous movie about a gaggle of working-class sufferers living in a south London housing project is all too familiar terrain for him. The chief protagonists are played by Timothy Spall, as a blotto taxi driver, and Lesley Manville as his sad-eyed wife. (Rainer; 10/28/02) (2 hrs. 8 mins.; R) • 2; 37.

All the Queen's Men
Matt LeBlanc plays a WWII soldier who must sneak into Germany—in drag—to steal a coding device used by the Nazis. With Eddie Izzard; directed by Stefan Ruzowitzky. (1 hr. 45 mins.; NR) • 3; 16.

Auto Focus
Paul Schrader's movie about the sordid life of Bob Crane, the star of *Hogan's Heroes* who was murdered in 1978, has its low-key fascinations, but Crane, played with affable opacity by Greg Kinnear, is never much more than a cipher. That may be the point, but it's not a terribly interesting one. Willem Dafoe co-stars as the video technician who becomes Crane's enabler. (Rainer; 10/21/02) (1 hr. 44 mins.; R) • 1; 7; 11; 16; 28; 37; 44; 47; 60; 61; 73.

Ballistic: Ecks vs. Sever
A reluctant secret agent (Antonio Banderas) is forced into battle against an enigmatic killing machine (Lucy Liu). Scattershot actioner forgets about story and character. (1 hr. 49 mins.; PG-13) • 24.

The Bank
Australian thriller about a corrupt banker (Anthony LaPaglia) who enlists a young mathematician (David Wenham) to alter the stock market. Directorial debut of Robert Connolly. (1 hr. 43 mins.; NR) • 8.

★ Barbershop
After selling his late father's neighborhood barbershop to a loan shark, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday's* ambling, talky approach to inner-city comedy. (1 hr. 42 mins.; PG-13) • 16; 42; 50; 59.

Besotted
Writer-director Holly Angel Hardman also stars in her film, as a sorcerer who casts love spells on the residents of Cape Cod. (1 hr. 32 mins.; NR) • 3.

★ Biggie and Tupac
British documentarian Nick Broomfield explores the still unsolved, and probably related, murders of rappers Tupac Shakur and Biggie Smalls. (1 hr. 48 mins.; R) • 4.

★ Bloody Sunday
Paul Greenglass's stunning movie is perhaps the best filmed dramatization of civil war since Gillo Pontecorvo's *Battle of Algiers*. It takes place in one day—January 30, 1972—when British soldiers shot dead thirteen unarmed civilians taking part in a civil-rights march. James Nesbitt gives an extraordinary performance as the Protestant pol who organizes the march and is broken by its consequences. (Rainer; 10/7/02) (1 hr. 50 mins.; R) • 10.

★ Bowling for Columbine
Michael Moore explores the culture of violence and guns in America, interviewing everyone from Charlton Heston to Marilyn Manson, and comes up with some surprisingly complex answers—most significantly, that ours is a society built on fear. Though Moore's own political views often wind up muddying his arguments, it's a film that needs to be seen. (2 hrs. 5 mins.; R) • 6; 13; 15; 22; 28; 37; 44; 68.

★ Brown Sugar
Two childhood best friends (Taye Diggs and Sanaa Lathan) secretly reassess their feelings for each other after one decides to get married. Winning romantic comedy treats its characters with surprising generosity, and Diggs and Lathan have an easygoing, engaging chemistry. (1 hr. 42 mins.; PG-13) • 3; 11; 14; 16; 39; 41; 42; 48; 50; 52; 54; 57; 59; 66; 68; 71.

★ Comedian
This documentary by Christian Charles mostly follows Jerry Seinfeld around as he puts together a brand-new stand-up act. At its best, the film is a fascinating chronicle of how comics do their thing. (Rainer; 10/21/02) (1 hr. 19 mins.; NR) • 6; 16; 17; 40; 47; 61; 73.

★ Daughter From Denang
Documentary about the reunion twenty-two years later of an Amerasian daughter who was brought to America and her Vietnamese mother. Carries the force of a tragedy in which everyone, and no one, is to blame for the way things turn out. (Rainer; 11/4/02) (1 hr. 21 mins.; NR) • 8.

Derrida
Bewitching documentary follows the seminal French philosopher around. Lighthearted and entertaining portrait is the last thing you'd expect from a film about the father of deconstructionism. (1 hr. 25 mins.; NR) • 5.

8 Women
Odd comedy-mystery-musical-melodrama has some of France's greatest actresses as an extended family of women trapped in an estate after the man of the house has been murdered. Campy, clever idea eventually gets bogged down, however, in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, and Emmanuelle Béart. (1 hr. 53 mins.; R) • 9; 37.

Fidel
Not entirely balanced documentary follows Fidel Castro from his childhood to recent attempts to redefine himself in the post–Cold War era. At its best when por-

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 128.**

PHOTOGRAPH COURTESY OF STRAND RELEASING.

traying Cuba's falling out with the U.S. after the revolution. (1 hr. 31 mins.; NR) • 8.

Food of Love

A young piano student (Kevin Bishop) learns to grow up quickly when he has an affair with a famous concert pianist (Paul Rhys), while mom (Juliet Stevenson) remains oblivious. Studied, engrossing film about love and burgeoning sexuality. (1 hr. 52 mins.; NR) • 4.

Formula 51

Samuel L. Jackson plays a disgraced chemist–cum–drug dealer who travels to Liverpool to make a $20 million deal. With Robert Carlyle; directed by Ronny Yu (director of the upcoming *Freddie vs. Jason*). (1 hr. 32 mins.; R) • 16; 43; 50; 57; 59.

Frida

Salma Hayek stars as the famous unibrowed Mexican artist who was married to Diego Rivera, played here by Alfred Molina. Geoffrey Rush also turns up as Trotsky, looking like a revolutionary billy goat. Hayek is a bundle of energy, but her torridness has few emotional levels. Director Julie Taymor pulls off some magical visual moments, especially when Kahlo's paintings are made to morph into live action, but most of her work is disappointingly conventional. (Rainer; 10/28/02) (2 hrs. 2 mins.; R) • 2; 13; 16; 31; 40.

Ghost Ship

A salvage crew boards a floating, decayed luxury liner which mysteriously disappeared in the sixties, and finds out that—surprise!—it's haunted. Bizarre thriller starts off well, but then devolves into a convoluted mess of cheap shocks. (1 hr. 28 mins.; R) • 1; 10; 12; 14; 15; 16; 19; 30; 36; 38; 39; 41; 42; 43; 48; 49; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 66; 68; 69; 70; 71; 73.

The Grey Zone

Tim Blake Nelson directs Steve Buscemi, David Arquette, Harvey Keitel, and Mira Sorvino in this story of the *Sonderkommando*, the Jewish prisoners at Auschwitz who staged a revolt. (1 hr. 48 mins.; R) • 3; 29; 61.

Heaven

Tom Tykwer, of *Run Lola Run*, has directed a movie based on the last completed script by the late Krzysztof Kieslowski and turned it into a fuzzy allegory about fate and love and redemption. Cate Blanchett stars. (Rainer; 10/7/02) (1 hr. 37 mins.; R) • 2; 37.

★ His Secret Life

A well-to-do widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi). Director Ferzan Ozpetek (*Steam: The Turkish Bath*) succeeds at creating a warm sense of community among his characters. In Italian, with English subtitles. (1 hr. 45 mins.; NR) • 8.

I Spy

Eddie Murphy and Owen Wilson star in Betty (*Doctor Dolittle*) Thomas's adaptation of the late-sixties Bill Cosby TV vehicle. (1 hr. 36 mins.; PG-13) • 1; 10; 12; 14; 15; 22; 30; 33; 39; 40; 41; 42; 43; 46; 48; 49; 50; 53; 54; 55; 57; 58; 59; 60; 66; 68; 69; 70; 71; 72; 73.

★ Igby Goes Down

The problem child of a rich family (Kieran Culkin) gets expelled from private school, flees a military academy, wanders around New York, and generally tries to avoid his distracted mother (Susan Sarandon), slimy godfather (Jeff Goldblum), and ambitious brother (Ryan Philippe). Awkward but engaging film slowly grows on you until its devastating finale. (1 hr. 38 mins.; R) • 1; 10; 11; 40; 45.

★ Jackass: The Movie

MTV show about a bunch of guys performing idiotically dangerous stunts goes big-screen. Actually, there *is* something viscerally entertaining about a guy pole-vaulting into sewage, or letting a baby alligator bite his nipple. (1 hr. 27 mins.; R) • 1; 10; 14; 15; 22; 23; 32; 33; 38; 39; 41; 42; 43; 46; 48; 49; 50; 51; 53; 54; 55; 56; 57; 59; 60; 62; 64; 66; 69; 70; 71; 72; 73.

Opening

Rise Up in Song

"It still amazes me how twelve lines can change the world," says Joel Katz, the director of **Strange Fruit**, a documentary about the thirties anti-lynching protest song. Written by Abel Meeropol, the somber elegy was claimed as her own by Billie Holiday, who spread its chilling vision with the force of a gospel anthem. Through interviews and archives, Katz touches on the great stories of twentieth-century America: race and religion, McCarthyism, jazz, and New York from Greenwich Village to Harlem. "If you focus on one tiny object and keep peeling away layers, you can wind up discovering an entire world," the New Jersey City University professor says. Katz also found that his own life resonated with that of Meeropol, a Jewish schoolteacher from the Bronx: "My father taught at Howard for twenty years and started out very idealistic, but eventually, as a white Jewish man from Brooklyn, he became bitter. The song's story is a much more hopeful model than my own for black-Jewish relations." The song's history, which was also told in last year's unrelated novel by David Margolick, takes unexpected turns: Meeropol, for example, adopted the two sons of Ethel and Julius Rosenberg, the American Communists executed in 1953. "The story reads like a script," Katz says. "I set out to explore the potential for art to activate social change and wound up discovering this new world, which came from the Bronx." Opens November 6 at Film Forum. B.K.

NONVIOLENT PROTEST: Billie Holiday and Jimmy McLin at the Commodore recording session in New York City, 1939.

Jonah: A VeggieTales Movie

CGI-animated children's film features talking vegetables reenacting the Biblical story of prophet Jonah (here portrayed as a snooty English asparagus). (1 hr. 23 mins.; G) • 3; 16; 40; 41; 47; 50; 57; 59; 62; 71; 73.

Knockaround Guys

Extremely violent film offers one nauseatingly obvious plot twist after another. Co-starring Vin Diesel and John Malkovich. (1 hr. 31 mins.; R) • 57.

Love in the Time of Money

Uneven but surprisingly compelling series of vignettes about New Yorkers negotiating romantic exchanges. Has less to say than it thinks it does, but chugs along thanks to the delectable performances, particularly those by Rosario Dawson and Adrian Grenier. Directorial debut of Peter Mattei. (1 hr. 30 mins.; R) • 8; 17.

★ The Man From Elysian Fields

Bizarre tale of literary lust and intrigue works like a charm, thanks to its talented cast, including Andy Garcia and Mick Jagger, and peculiar, melancholy sense of humor. (1 hr. 45 mins.; R) • 3; 24.

Moonlight Mile

Jake Gyllenhaal is startlingly good as the fiancé of a murdered girl in this otherwise soapy drama starring Dustin Hoffman and Susan Sarandon. (Rainer; 9/30/02) (1 hr. 43 mins.; PG-13) • 19; 40.

Mostly Martha

An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 4; 19; 34; 61; 63.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 11; 14; 15; 16; 28; 35; 40; 47; 48; 54; 57; 60; 61; 62; 66; 69; 70; 71; 72; 73.

★ Naqoyqatsi

Third installment in Godfrey Reggio's trilogy of meditative, collagelike documentaries (*Koyaanisqatsi* and *Powaqqatsi* were the others) is an eerie look at an increasingly dehumanized modern world, both lovely and terrifying. (1 hr. 29 mins.; PG) • 2.

★ On Guard

Elaborate period swashbuckler features Daniel Auteuil as a hired sword helping protect an equally talented but free-spirited nobleman (Vincent Perez) who gets stuck with the man's infant daughter when things go awry. The results are tremendously entertaining but decidedly frivolous. (2 hrs. 8 mins.; NR) • 25.

Paid in Full

A shy dry cleaner's assistant (Wood Harris) becomes a drug dealer in the eighties Harlem underworld. Convoluted crime flick offers lots of clichés and tough-guy posturing, with little insight. (1 hr. 33 mins.; R) • 7; 14; 15; 22; 26; 38; 39; 41; 42; 43; 48; 50; 52; 59; 66; 73.

Pokémon4Ever

Latest installment in the popular kids' series features time travel, four-legged machines, bizarre treelike monsters, and the usual dosage of haphazard animation and bright, flashing colors. As usual, only kids will make any sense of it. (1 hr. 16 mins.; G) • 16; 55; 56.

★ Punch-Drunk Love

Paul Thomas Anderson's new movie stars Adam Sandler as a dweeb who works in the San Fernando Valley. He's in a fight with a phone-sex outfit and in love with a woman, played by Emily Watson, who seems remarkably unconcerned with his baggage. Anderson wants us to see the fury coiled inside the mildness, but there's a lack of human conviction to this genuinely odd movie that keeps it from fully connecting with us. (Rainer; 10/14/02) (1 hr. 29 mins.; R) • 1; 10; 11; 15; 16; 30; 33; 40; 44; 47; 54; 60; 68; 70; 71.

Real Women Have Curves

A young Hispanic girl (America Ferrera) goes to work with her bickering but loving mom (Lupe Ontiveros)

PHOTOGRAPH BY CHARLES PETERSON, COURTESY OF DON PETERSON.

WHAT IMPRISONS
DESIRES OF THE HEART?
JULIANNE MOORE
DENNIS QUAID
DENNIS HAYSBERT
A FILM BY TODD HAYNES
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in a garment factory, where her headstrong ways clash with the more traditional co-workers. Film tackles ethnicity, weight, and self-esteem issues with no subtlety, but Ferrera and Ontiveros are still a joy to watch. (1 hr. 25 mins.; PG-13) • 6; 16; 37; 43; 45; 51; 53; 61; 64.

Red Dragon

Prequel to *Silence of the Lambs* has FBI investigator Will Graham (Ed Norton) utilizing the services of former nemesis Hannibal Lecter (Anthony Hopkins) to catch a deadly serial killer (Ralph Fiennes). By-the-numbers thriller has neither *Hannibal*'s operatic silliness nor *Silence*'s chilly austerity, but still manages its share of shocks. (2 hrs. 6 mins.; R) • 1; 10; 11; 14; 15; 16; 28; 30; 40; 41; 42; 43; 48; 50; 54; 57; 60; 66; 68; 70; 71.

The Ring

Naomi Watts stars in Gore Verbinski's remake of a Japanese horror film about a haunted videotape; its viewers wind up dead seven days after seeing the film. (1 hr. 55 mins.; PG-13) • 1; 10; 11; 14; 15; 22; 28; 30; 36; 38; 39; 41; 42; 43; 48; 50; 51; 54; 55; 57; 59; 60; 62; 67; 68; 69; 70; 71; 72; 73.

★ Roger Dodger

The young writer-director Dylan Kidd's fascinating, uneven debut is about a cynical adman, played furiously well by Campbell Scott, who spends a long night's journey into day teaching his 16-year-old nephew, played equally well by Jesse Eisenberg, the ropes about the opposite sex. (Rainer; 10/28/02) (1 hr. 45 mins.; R) • 6; 40.

★ The Rules of Attraction

Hyperstylized treatment of the Bret Easton Ellis novel about a bunch of college kids whose lives revolve around massive parties. It has wit, energy, and great performances (particularly by James Van der Beek as a sensitive drug dealer) to spare. (1 hr. 50 mins.; R) • 7; 24.

★ Safe Conduct

Bertrand Tavernier's headlong, spacious entertainment is about Resistance fighters who worked undercover in a German-run film studio in Paris during WWII. Close to three hours, but it flies by. Jacques Gambin and Denis Podalydes co-star. (Rainer; 10/21/02) (2 hrs. 10 mins.; NR) • 4.

The Santa Clause 2

Tim Allen, now firmly established as Santa Claus, leaves the North Pole to look for a wife. Allen's usual charm and the glossy production values can't save the convoluted storyline, which feels like 60 people helped write it. (1 hr. 45 mins.; G) • 1; 10; 11; 14; 15; 21; 22; 26; 28; 38; 39; 41; 42; 43; 46; 47; 48; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 65; 69; 70; 71; 72; 73.

Secretary

James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 2; 11; 15; 16; 31.

Shanghai Ghetto

Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai, one of the few places in the world that didn't require a visa for entry. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • 8; 63.

★ Spirited Away

A marvelously lyrical and disturbing animated feature from Japan. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 3; 16; 18.

Sweet Home Alabama

A New York designer (Reese Witherspoon) gets proposed to by the mayor's son (Patrick Dempsey), then heads home to Alabama to procure a divorce from her estranged husband, trying to cover up her impoverished past. (1 hr. 45 mins.; PG-13) • 1; 10; 11; 15; 16; 26; 28; 35; 40; 51; 54; 57; 70; 71.

The Transporter

Comic-book-style story gets comic-book-style treatment, with wacky stunts, giddily incongruous fight scenes, and ridiculous macho posturing. Doesn't make much sense, but who cares? (1 hr. 32 mins.; PG-13) • 1; 3; 14; 16; 35; 41; 48; 51; 54; 56; 60; 67; 71; 73.

★ The Trials of Henry Kissinger

Eugene Jarecki's documentary lays out a case against Kissinger based on his involvement in nefarious doings in Vietnam, Cambodia, East Timor and Chile. Powerfully muckraking. (Rainer; 9/23/02) (2 hrs. 7 mins.; NR) • 5.

The Truth About Charlie

Jonathan Demme's remake of *Charade* stars Mark Wahlberg and Thandie Newton, whose luminescence is the best reason to see the movie. (Rainer; 11/4/02) (1 hr. 44 mins.; PG-13) • 1; 7; 13; 14; 15; 22; 26; 27; 40; 48; 54; 60; 68; 71.

Tuck Everlasting

Fantastical teen love story about a 15-year-old girl (Winnie Foster) who discovers the neighbors' immortality secret (William Hurt, Sissy Spacek) and falls for their son (Jonathan Jackson). Directed by Jay Russell (*My Dog Skip*). (1 hr. 36 mins.; PG) • 24; 30; 54; 73.

★ Tully

A brooding young man (Anson Mount) faces his problems with women and his family's past after their farm is threatened with foreclosure. Gorgeous-looking, quietly devastating film set in the Midwest takes its time, but features heartbreaking performances all around. Co-starring Julianne Nicholson and Glenn Fitzgerald. (1 hr. 42 mins.; NR) • 3.

The Tuxedo

A hapless chauffeur (Jackie Chan) assumes the role of his debonair secret-agent boss after putting on his crime-fighting tuxedo. Chan's legendary charisma is still present, but even that can't save this dull mishmash of lazy action sequences. Co-starring Jennifer Love Hewitt. (1 hr. 35 mins.; PG-13) • 16; 41; 42; 48; 50; 51; 54; 57; 59; 60; 66; 68; 71; 73.

The Weight of Water

Kathryn Bigelow films Anita Shreve's novel about a photographer (Catherine McCormack) investigating a mysterious nineteenth-century double murder while her marital difficulties rise to the surface during a boat trip with her husband (Sean Penn). Beautifully shot film interweaves period story with the present day, but can't make the conceit work, becoming progressively more confusing and repetitive. (1 hr. 54 mins.; R) • 10.

★ White Oleander

Homiletic but affecting. It's about a young girl and her convicted-murderer mother and the various foster families the girl passes through. Alison Lohman is the troubled teen, Michelle Pfeiffer is her mother, and Robin Wright Penn and Renée Zellweger play foster mothers. They are all extraordinary. (Rainer; 10/14/02) (1 hr. 50 mins.; PG-13) • 7; 13; 15; 16; 17; 30; 40; 51; 63; 68.

Manhattan

Below 14th Street

1. Battery Park City Cinema

102 North End Ave. (212-945-3418) • Abandon; Auto Focus; Ghost Ship; I Spy; Igby Goes Down; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama; The Transporter; The Truth About Charlie

2. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • All or Nothing; Frida; Heaven; Naqoyqatsi; Secretary

3. CC Village East

189 Second Ave. (212-529-6799) • All the Queen's Men; Besotted; Brown Sugar; The Grey Zone; Jonah: A VeggieTales Movie; The Man From Elysian Fields; My Big Fat Greek Wedding; Spirited Away; The Transporter; Tully

4. Cinema Village

22 E. 12th St. (212-924-3363) • Biggie and Tupac; Food of Love; Mostly Martha; Safe Conduct

5. Film Forum

209 W. Houston St. (212-727-8110) • Derrida; The Trials of Henry Kissinger

6. Landmark Sunshine Cinema

143 E. Houston St. (212-358-7709) • Bowling for Columbine; Comedian; Real Women Have Curves; Roger Dodger

7. Loews Village

66 Third Ave. (212-50-LOEWS#952) • Abandon; Auto Focus; Paid in Full; The Rules of Attraction; The Truth About Charlie; White Oleander

8. Quad Cinema

34 W. 13th St. (212-255-8800) • The Bank; Daughter from Denang; Fidel; His Secret Life; Love in the Time of Money; Shanghai Ghetto

9. The Screening Room

54 Varick St. (212-334-2100) • 8 Women; Trembling Before G-d

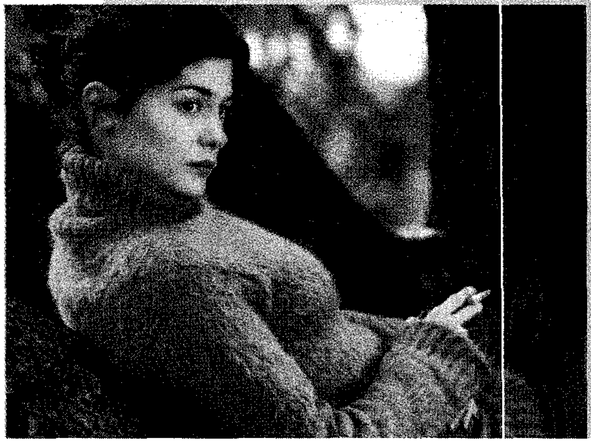
10. UA Union Square

13th St. and Broadway (212-253-2225) • Bloody Sunday; Ghost Ship; I Spy; Igby Goes Down; Jackass: The Movie; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama; The Weight of Water

Spotlight

French Lessons

Audrey Tautou yearns to be a bombshell. "I'd love to play the Monica Bellucci type," says the spirited 24-year-old cutie who broke the world's heart as Amélie and returns this week in Pascale Bailly's *God Is Great, I'm Not.* "I'm afraid I'll always just be this little girl with brown hair." In Bailly's romantic French romp, Tautou plays Michèle, an inept fashion model who comically turns to Judaism in order to woo a Jewish Prince Charming. "This character resembles me most because of her energy and naïve madness—we're both original, I hope." Disarmingly so, and the offers just keep rolling in. "I can't avoid the risk of not being liked, so I try and mimic Michèle," she says, flipping through a French-English dictionary to explain how she deals with the limelight. "She makes mistakes but manages to smile as she keeps her head above water." Opens November 8.



LOSING HER RELIGION: Audrey Tautou goes out on a limb in *God Is Great, I'm Not.*

PHOTOGRAPH BY EMPIRE PICTURES.

14th–41st Streets

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Auto Focus; Brown Sugar; Igby Goes Down; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Secretary; Sweet Home Alabama

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Ghost Ship; I Spy

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Bowling for Columbine; Frida; The Truth About Charlie; White Oleander

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Abandon; Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Transporter; The Truth About Charlie

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Bowling for Columbine; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Paid in Full; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Secretary; Sweet Home Alabama; The Truth About Charlie; White Oleander

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Abandon; All the Queen's Men; Auto Focus; Barbershop; Brown Sugar; Comedian; Formula 51; Frida; Ghost Ship; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Pokémon4Ever; Punch-Drunk Love; Real Women Have Curves; Red Dragon; Secretary; Spirited Away; Sweet Home Alabama; The Transporter; The Tuxedo; White Oleander

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Comedian; Love in the Time of Money; White Oleander

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Spirited Away

19. CC Sutton
205 E. 57th St. (212-759-1411) • Ghost Ship; Moonlight Mile; Mostly Martha

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Igby Goes Down

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Santa Clause 2

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bowling for Columbine; I Spy; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2; The Truth About Charlie

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Jackass: The Movie

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Ballistic: Ecks vs. Sever; The Man From Elysian Fields; The Rules of Attraction; Tuck Everlasting

25. Paris Theatre
4 W. 58th St. (212-688-3800) • On Guard!

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Paid in Full; The Santa Clause 2; Sweet Home Alabama; The Truth About Charlie

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Truth About Charlie

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Auto Focus; Bowling for Columbine; My Big Fat Greek Wedding; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama

29. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Grey Zone

30. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Ghost Ship; I Spy; Punch-Drunk Love; Red Dragon; The Ring; Tuck Everlasting; White Oleander

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31. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Frida; Secretary

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Jackass: The Movie

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • I Spy; Jackass: The Movie; Punch-Drunk Love

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Mostly Martha

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • My Big Fat Greek Wedding; Sweet Home Alabama; The Transporter

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Ghost Ship; The Ring

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • All or Nothing; Auto Focus; Bowling for Columbine; 8 Women; Heaven; Real Women Have Curves

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Ghost Ship; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Comedian; Frida; I Spy; Igby Goes Down; Jonah: A VeggieTales Movie; Moonlight Mile; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; Roger Dodger; Sweet Home Alabama; The Truth About Charlie; White Oleander

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Abandon; Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Transporter; The Tuxedo

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Abandon; Barbershop; Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Tuxedo

Retrospective

The Age of Experience

It took Martin Scorsese 25 years to get *Gangs of New York* made—he originally announced the project as the follow-up to *Taxi Driver*—so it seems fitting that it should conclude **Directed by Martin Scorsese**, a retrospective at the American Museum of the Moving Image. The wide-ranging two-month festival includes the expected classics like *GoodFellas* and *Raging Bull* but also delectable oddities likes Scorsese's NYU student films, his music video for Michael Jackson's "Bad," and the Armani commercials he made in the eighties. The 59-year-old director will appear twice at the showcase: after the screening of *Mean Streets* on November 9, and on the not-yet-scheduled closing night in early January, after the screening of *Gangs*. (See "Museums, Societies, Etc." for listings.)

GANGSTER WRAPPED: Martin Scorsese and Daniel Day-Lewis on the set of *Gangs of New York*.

43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Formula 51; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; Real Women Have Curves; Red Dragon; The Ring; The Santa Clause 2

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Auto Focus; Bowling for Columbine; Punch-Drunk Love (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Igby Goes Down; Real Women Have Curves

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • I Spy; Jackass: The Movie; The Santa Clause 2

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • Auto Focus; Comedian; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Punch-Drunk Love; The Santa Clause 2

48. Court Street 14
106 Court St. (718-246-7469) • Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Transporter; The Truth About Charlie; The Tuxedo

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Ghost Ship; I Spy; Jackass: The Movie

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Abandon; Barbershop; Brown Sugar; Formula 51; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Tuxedo

51. Pavilion
188 Prospect Park West (718-369-0838) • Abandon; Ghost Ship; Jackass: The Movie; Real Women Have Curves; The Ring; The Santa Clause 2; Sweet Home Alabama; The Transporter; The Tuxedo; White Oleander

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Brown Sugar; Paid in Full

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Ghost Ship; I Spy; Jackass: The Movie; Real Women Have Curves; The Santa Clause 2

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Abandon; Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama; The Transporter; The Truth About Charlie; Tuck Everlasting; The Tuxedo

Queens

55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Ghost Ship; I Spy; Jackass: The Movie; Pokémon4Ever; The Ring; The Santa Clause 2; Stuart Little 2

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Abandon; Jackass: The Movie; Pokémon4Ever; The Transporter

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Brown Sugar; Formula 51; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Knockaround Guys; My Big Fat Greek Wedding; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama; The Tuxedo

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Ghost Ship; I Spy; The Santa Clause 2

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Barbershop; Brown Sugar; Formula 51; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Paid in Full; The Ring; The Santa Clause 2; The Tuxedo

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Auto Focus; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; The Transporter; The Truth About Charlie; The Tuxedo

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Auto Focus; Comedian; The Grey Zone; Mostly Martha; My Big Fat Greek Wedding; Real Women Have Curves

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Ghost Ship; Jackass: The Movie; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2; Spy Kids 2

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Mostly Martha; Shanghai Ghetto; White Oleander

64. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Abandon; Jackass: The Movie; Real Women Have Curves

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Santa Clause 2

66. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Paid in Full; Red Dragon; The Tuxedo

67. UA Crossbay III
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Abandon; The Ring; The Transporter

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bowling for Columbine; Brown Sugar; Ghost Ship; I Spy; Punch-Drunk Love; Red Dragon; The Ring; The Truth About Charlie; The Tuxedo; White Oleander

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Ghost Ship; I Spy; Jackass: The Movie; Jackass: The Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

PHOTOGRAPH COURTEYS OF MIRAMAX.

Staten Island

70. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama

71. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Abandon; Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama; The Transporter; The Truth About Charlie; The Tuxedo

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • I Spy; Jackass: The Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Abandon; Auto Focus; Comedian; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Paid in Full; The Ring; The Santa Clause 2; The Transporter; Tuck Everlasting; The Tuxedo

Museums, Societies, Etc.

74. American Museum of Natural History
Central Park W. at 79th St. (212-769-5650); $7. • "The 26th Annual Margaret Mead Film & Video Festival." 11/7: *A Wedding in Ramallah* (2002). 11/8: *Duka's Dilemma* (2001); *Benjamin and His Brother* (2002); *Spellbound* (2001); *The Spirit of Annie Mae* (2001). 11/9: *Mama Benz and the Taste of Money* (2002); *Neapolitan Heart* (2002); *Hell House* (2002). 11/10: *A Kalahari Family* (2002); *The Ballad of Bering Strait* (2001).

75. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Directed by Martin Scorsese." 11/9: *Mean Streets* (1973); *Italian American* (1974). (Followed by a dialogue with Martin Scorsese." 11/10: *Who's That Knocking at My Door?* (1968); *What's a Nice Girl Like You Doing in a Place Like This?* (1963); *It's Not Just You, Murray* (1964); *The Big Shave* (1967); *Mean Streets* (1973). 11/16: *Boxcar Bertha* (1972); *Alice Doesn't Live Here Anymore* (1974). 11/17: *Taxi Driver* (1976); *New York, New York* (1977).

76. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "The Eternal Evil of Hong Kong." 11/8: *Untold Story* (1993); *Inner Senses* (2002); *A Chinese Torture Chamber Story* (1994). 11/9: *Mr. Vampire* (1985); *Dr. Lamb* (1992); *Encounter of the Spooky Kind* (1981); *The Eternal Evil of Asia* (1995); *Red to Kill* (1994). 11/10: *Dr. Lamb* (1992); *Devil Fetus* (1983); *The Story of Ricky* (1992); *Red to Kill* (1994). 11/11: *Untold Story* (1993); *Mr. Vampire* (1985). 11/12: *Encounter of the Spooky Kind* (1981).

77. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-636-4100); $9. • *"From Hanoi to Hollywood: The Vietnam War on Film."* 11/7: *The Liberal War* (1972). 11/8: *Coming Home* (1978). 11/9: *Gardens of Stone* (1987). 11/10-11/11: *Full Metal Jacket* (1987). 11/12: *Democracy and Dissent* (2001); *When the Tenth Month Comes* (1984). 11/13: *Cutter's Way* (1981).

78. MoMA at The Gramercy Theatre
127 E. 23rd St. (212-777-4900); $12. • "Variations on an Enigma: The Billy Rose Tribute to Delphine Seyrig." 11/7: *Accident* (1967); *The Day of the Jackal* (1973). 11/8: *Stolen Kisses* (1968); *On the Move* (1979).

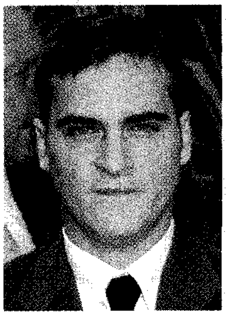
79. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "New Cinema Novo: Recent Brazilian Cinema." 11/9-11/10: *Nelson Goncalves* (2001); *A Certain Mr. Caymmi* (1999); *The Trespasser* (2001); *Belly Up* (1997).

80. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Cinema of Robert Bresson." 11/9-11/10: *The Devil Probably* (1977). (Introduced by musician Richard Hell.)

THE WAY HE WAS Robert Redford, who last appeared in 2001's *Spy Game* with **Brad Pitt**, will be reprising his role from the acerbic 1972 drama *The Candidate*, in which he starred as a young California lawyer running for state Senate whose perceived honesty makes him a surprise hit among voters. Redford will direct, star, and produce via his company Wildwood Entertainment. **Larry Gelbart** (*Tootsie, Oh God!*) will write the script; Warner Bros. will distribute.

BIZARRE LOVE TRIANGLE *Saturday Night Live's* **Jimmy Fallon** and **Claire Danes** (who recently appeared in the indie film *Igby Goes Down*) will star with **Steve Martin** in *Shopgirl*, the adaptation of Martin's well-received 2000 novella about a young girl's struggles to choose between her boyfriend, a struggling musician, and the older man who enters her life. Former TV director **Anand Tucker** (*Hilary & Jackie*) will direct; production is scheduled to kick off in Los Angeles in February.

REAL WOMEN HAVE TASTE Nicole Kidman will star in Paramount's remake of the 1972 thriller *The Stepford Wives*, taking the role originated by Katharine Ross—that of a woman who moves to a suburban town inhabited by mediocre men with suspiciously perfect wives who turn out to be automatons. **Frank Oz** (*In & Out, What About Bob?*) directs, and **Scott Rudin** produces. *Variety* reports that production will start as soon as Kidman finishes filming *Birth* for Fine Line Features.



OUT OF THE ASHES Joaquin Phoenix, who last appeared opposite **Mel Gibson** in Disney's *Signs*, is in negotiations to take on the starring role in *Ladder 49*, for Touchstone Pictures. Phoenix would play a city firefighter who, trapped in a potentially fatal four-alarm fire, reflects on his family life and career. **Jay Russell** (*Tuck Everlasting, My Dog Skip*) will direct. Production is scheduled to kick off early next year in New York City.

SARA CARDACE

GREENE *Continued from page 44*

Shun Lee's dominance has everything to do with owner Michael Tong's drive and smarts, much less with the anonymous journeymen tending his woks, though chef Zhang Huan Fu has a rare skill carving frolicking pandas from turnips.

It also doesn't seem to matter who's slicing at Jewel Bako, as owner Jack Lamb concedes, flashing his fat seafood encyclopedia with a drawing of a belt fish, source of our sashimi: "Grace and I do exactly what we want to do. We decide the menu. Set the standards. It's about quality sushi, a luxury sushi experience. The touches we curate in the art of the table. I'm demanding."

There will always be highly personal chef-and-owner-run cocoons, like Jewel Bako, like Gotham, like the monastic Sushi Yasuda with its exemplary sashimi and Nippon with its owner-grown soba. And we've not yet sung of our crush on Frencher-than-Paris Balthazar or why we jockey for a catbird seat at the Four Seasons Grill Room and what a lark it is dribbling grease on ourselves at Rao's. I could go on and on: our addiction to the Cobb salad at Red Eye Grill and Vincent Scotto's grilled pizzas (better than Naples) at Gonzo and Celeste's Neapolitan pizzas (better than Naples, too) and the fried green tomatoes at Maroon's. And the superlative Sicilian frozen cassata and gelati whipped up by Gino Cammarata at Bussola. This is Gourmandville, USA.

If the cash registers still ring in Orlando for Bocuse, how can we expect our own great chefs to resist temptation? Though at the very top, each superchef graciously nods to the others' supremacy, each also wants to be crowned emperor, the best of them all. And happily for us, the top whisks mostly pursue the spoils determined to keep their mother ship aglow. A network of seasoned and dedicated seconds, chefs de cuisine and sous-chefs full of ideas, keep the kitchen afloat. And if kitchen doors weren't so thick, you would hear the whips cracking whenever Superchef touches down.

You and I are breaking bread in a moment of staggering culinary invention. At the same time, the complexity of what New Yorkers are offered to eat is unmatched. The soupy buns. The house-cured cuts of apple-fed pigs and homemade lardo. The just-smashed guacamole. The truffled macaroni. It's easy to imagine what it must have felt like to be an artist or a collector in Renaissance Florence. Now let us eat. ■

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

cue

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Dance of the Vampires
Michael Crawford, the original Phantom of the Opera, stars as Count Von Krolock, a nineteenth-century vampire who tries to win the soul and body of a beautiful young woman. $25–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 11/21 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Russell Simmons' Def Poetry Jam on Broadway
Russell Simmons directs a D.J. and nine slam poets in this night of performance poetry. $30 during previews; $25–$65 thereafter. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for an 11/14 opening. (See box.) • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian princess and the Egyptian prince who captures her, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Amour
Michel Legrand's tale of a Paris postal worker who discovers he can walk through walls was a hit in France. On Broadway, the sung-through opera bouffe (i.e., comic opera) remains unremittingly flat, although James Lapine has directed mischievously and the cast appears to be having fun. (Simon; 11/4/02) $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$95. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
Sam Mendes's 1998 Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now hot young actor Taye Diggs) and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

Flower Drum Song
Despite David Henry Hwang's p.c. new book, there are still plenty of cliches in this updated production of the Rodgers and Hammerstein musical about a Chinese nightclub in San Francisco. But the razzmatazz remains, too, and most of the songs, even wrenched out of context, are not without charm. (Simon; 10/28/02) $65–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

★ 42nd Street
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. Now Kate Levering is back, too, as the lead. (Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. Co-starring *American Pie*'s Jason Biggs and Kelly Overton. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
This exuberant new musical based on John Waters's 1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Hollywood Arms
Hal Prince directs this new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood Hills. See John Simon's review in this issue. $20–$80. Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theater, 138 W. 48th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." The show, which is in its seventeenth year, is due to close in March. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production, which won a slew of 1998 Tony awards, is wrought with joyful mastery by experimental director Julie Taymor. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This contrived musical about a young bride-to-be and her single mother is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. (Simon; 10/29/01) $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

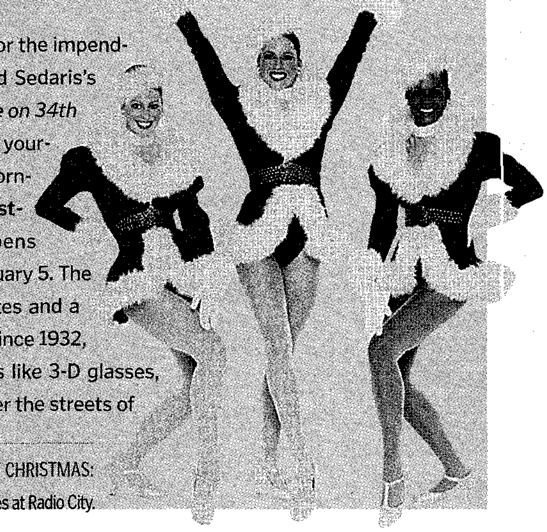
★ Metamorphoses
Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

Movin' Out
A new musical conceived, choreographed, and directed by Twyla Tharp and based on songs by Billy Joel. The dancers are on target and the second act is at moments quite good, but overall, the show fails to tell a story. (Simon; 10/28/02) $40–$95. Tues.–Sat. at 8, Wed.

Opening

Holiday Kicks

It's never too early to get amped for the impending holiday season. So read David Sedaris's *The Santaland Diaries*, rent *Miracle on 34th Street*, and get your children (and yourself) worked up to a Christmas-morning pitch at **The Radio City Christmas Spectacular**, which opens November 7 and runs through January 5. The show, which features the Rockettes and a Living Nativity, has been running since 1932, but recent years have seen twists like 3-D glasses, for a scene in which Santa flies over the streets of New York. (See "Off Broadway: Previews and Openings.")



60 DAYS OF CHRISTMAS: The Rockettes at Radio City.

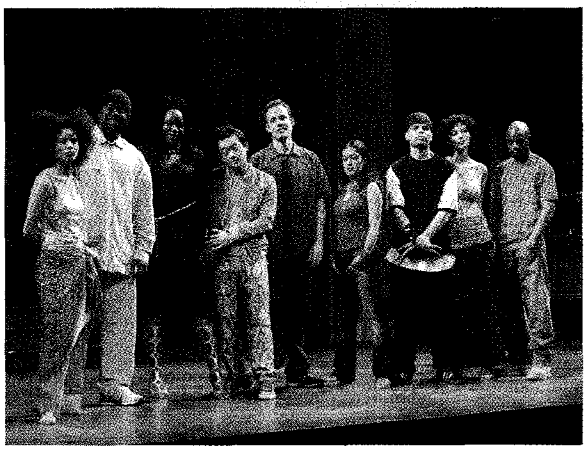
PHOTOGRAPH BY FIROOZ ZAHEDI.

NEWYORKMETRO.COM
Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

The Rap on Broadway

"We need to make Broadway more relevant for young people," says Russell Simmons. And if anyone should know what the culture needs, it's Simmons: The multimedia multi-millionaire (Def Jam Records, plus a whole lot of Phat Farm sweats) and philanthropist is responsible for turning the world on to hip-hop with his Def Jam label. And now he's bringing **Russell Simmons' Def Poetry Jam**, popularized on HBO and honed in a successful San Francisco tryout, to the Longacre Theatre. The nine poets are "performing artists with roots in rap," and, Simmons warns, "You won't see them together in a few months, because they're all going to be stars. I've been getting calls for them to do commercials, sitcoms." To dispel the fears of anyone thinking the show will be more Nuyorican slam than Broadway production, Simmons says, "This is an expression of, and insight into, the hip-hop generation. When audiences see it, they'll know it belongs on Broadway." (See "Broadway: Previews and Openings.")

DEF DEFYING: Meet the stars of the Def Poetry Jam.



PHOTOGRAPH COURTESY OF RUSSELL SIMMONS'S DEF POETRY JAM.

and Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

☆ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, just passed *A Chorus Line* as the third longest-running show in Broadway history. And that famous chandelier keeps on falling. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the "surefire flop" *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Prune Danish
Jackie Mason presents his sixth one-man show; this time he takes on Enron, the Taliban, and airport security. See John Simon's review in this issue. $40–$75. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 12/1. • Royale, 242 W. 45th St. (212-239-6200).

★ Rent
This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Say Goodnight Gracie
Before he can join Gracie in the afterlife, George Burns (Frank Gorshin) must give one final performance. The show combines a nostalgic sashay down memory lane with a greatest-hits jokebook, but you'll be glad Burns finally passes the test and makes it to heaven. (Simon; 10/28/02) $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

★ Thoroughly Modern Millie
Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon; 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Almost Live From the Betty Ford Clinic
Celebrity addictions are shamelessly ridiculed by Michael West (*Forbidden Broadway*). $20. Thursdays at 8. Opens 11/7. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Bewilderness
Comedian Bill Bailey's brand of cynicism did well last year at the Westbeth; now he's brought his one-man show uptown. $40–$45. Wed.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. In previews for an 11/7 opening. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Blue/Orange
U.S. premiere of Joe Penhall's drama exploring mental illness and racism. $45. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. In previews starting 11/6 for an 11/24 opening. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Far Away
Frances McDormand stars in the U.S. premiere of British playwright Caryl Churchill's play about a young girl at her aunt's house. $55. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 9, Sat. and Sun. at 3. In previews for an 11/11 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

The Fourth Wall
The one and only Sandy Duncan stars in A. R. Gurney's new play. $48. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. In previews for an 11/13 opening. Through 12/1. (See box.) • Primary Stages, 354 W. 45th St. (212-333-4052).

Ghosts
It's been almost twenty years since Ibsen's play about the Alving family's terrible secret received a major New York production. Amy Irving stars, Daniel Fish directs, and Lanford Wilson did the translation. $35–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/10 opening. Through 12/8. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

A Last Dance for Sybil
Obie and Emmy winner Ruby Davis (*Checkmates, The Glass Menagerie*) stars in this new play from Ossie Davis (Purlie Victorious), a drama about power and economic freedom. $20–$40. Wed.–Fri. at 7:30, Sat. at 2 and 8, Sun. at 3. In previews for an 11/17 opening. • St. Clement's Theatre, 423 W. 46h St. (212-279-4200).

Poor Beast in the Rain
The second part of Billy Roche's *Wexford Trilogy*, in which a onetime hell-raiser returns to his hometown. First performed at the Bush Theatre in London in 1989, the show is making its U.S. debut. $35–$45. Wed.–Sat. at 8, Sun. at 3. In previews for an 11/13 opening. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

The Radio City Christmas Spectacular
Santa, the Rockettes, the Wooden Soldiers, and the Living Nativity have been whipping audiences into a Christmas frenzy since 1933. $36–$90. Schedule varies; call for details. Opens 11/7. Through 1/5. (See box.) • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-1000).

Temporary Help
The brand-new Revelation Theater stages David Wiltse's psychosexual thriller. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. In previews starting 11/12 for an 11/17 opening. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Tuesdays With Morrie
The stage adaptation of Mitch Albom's warm and fuzzy best-seller receives its New York premiere under the direction of David Esbjornson (*The Goat*). $45–$65. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. In previews for an 11/19 opening. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Capsule reviews are drawn from columns by John Simon and Jeremy Gerard, where noted; others are by Ada Calhoun. Stars (★) indicate our editors' and critics' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Betty Rules
The girls of Betty, a politically active band that's been around since the eighties, star as themselves in this self-congratulatory stroll down memory lane Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Big Al
Bryan Goluboff's new play about a young screenwriter who tries to write a film for his idol, Al Pacino. $35. Mon.–Sat. at 8, Sat. at 3. • Arclight Theatre, 152 W. 71st St. (212-239-6200).

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Popular spot for real bachelorette parties. $60 includes postshow admission to the club and party favors. Fri. at 9, Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blessing in Disguise
Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

Blue Man Group: Tubes
You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Book of Days
Signature Theatre continues its Lanford Wilson season with this emotionally charged play. Like *Burn This*, *Book of Days* deals with reactions to a death, only in this case the deceased is not a New York dancer but the community leader of a small midwestern town. $50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. Through 12/8. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Burn This
Catherine Keener, Edward Norton, Ty Burrell, and Dallas Roberts star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. Through 11/9. *Then set to return 11/19 with Elisabeth Shue and Peter Sarsgaard.* • Union Square Theater, 100 E. 17th St. (212-307-4100).

Burning Blue
After a fatal accident involving three F-18s, officers and spouses become subjects of a modern-day witch-hunt in D.M.W. Greer's acclaimed drama. Directed by John Hickok; won two Laurence Olivier Awards in London. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 5. Through 12/15. • Samuel Beckett Theatre, 410 W. 42nd St. (212-279-4200).

Comedy of Errors
Aquila Theatre Company's popular, critically acclaimed adaptation of Shakespeare's comedy, in the style of a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-279-4200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Plan on audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Debbie Does Dallas
Sherie Rene Scott stars in this stage adaptation of the seminal film about a buxom cheerleader's drive to make it to Texas, with a little help from her friends. See John Simon's review in this issue. $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. • Jane Street Theatre, 113 Jane St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dudu Fisher: Something Old, Something New
The famed virtuoso and cantor brings traditional Jewish standards and Broadway favorites to the Lower East Side. Mon.–Thurs., Sat. at 8, Sun. at 7, Wed. and Sun. at 2. $45–$60. Through 12/8. • Mazer Theatre, 197 E. Broadway (212-239-6200).

★ The Exonerated
Whatever you may think of the death penalty, this play, based on interviews with innocent men and women freed from death row, should make you think—and feel—some more. Under Bob Balaban's direction, the ten actors (including Richard Dreyfuss and Sara Gilbert) are unerring. (Simon; 10/28/02) $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret*, *The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Goy Vey!
Richard Chang stars as a Yiddish-speaking Chinese boy who comes to New York to search for his American father. $35. Wed.–Sat. at 8, Sat. and Sun. at 3. Through 11/24. • West End Theatre, 263 W. 86th St. (212-279-4200).

The Guys
Peggy Lipton and Dan Lauria now star in Anne Nelson's play about a fire captain who lost many of his men and an editor who helps him write the eulogies. $55. Tues.–Fri. at 7. Through 11/22. • Flea Theater, 41 White St., between Church and Broadway (212-206-1515).

Harlem Song
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

Henry V
St. Crispin's Day comes early this year with a Jean Cocteau Repertory production of the Shakespeare drama. Schedule varies; call for details. Through 1/5. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Importance of Being Earnest
Learn from Wilde's masterpiece why being earnest is usually a terrible idea. $40. Schedule varies; call for details. Through 1/2. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

In Real Life
Struggling actors are likely to scoff straight through Charlayne Woodard's far from dramatic autobiographical play about landing in New York, going on one bad audition, and then landing a role in *Ain't Misbehavin'*, for which she earned a Tony nomination. Daniel Sullivan directs. $45. Tues.–Sun. at 7:30. Sat.–Sun. at 3. Through 11/10. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are convicts of their errors. $10. Thurs.–Sat. at 8. Through 11/16. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this simpleminded musical based on Langston Hughes's 1936 farce of the same name. (Simon; 10/14/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

A Man of No Importance
Mediocre musical based on the mediocre 1994 film about a repressed Dublin bus driver who moonlights with an amateur theater company. The story abounds in bittersweet wistfulness while also trying to be a lusty comedy. (Simon; 7/21/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

My Old Lady
A man inherits a Paris apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson, the story is civilized and amusing, but quite simply *incroyable*. (Simon; 10/14/02) $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Nathan the Wise
Timeliness, anyone? Richard Sewell adapts Gotthold Lessing's eighteenth-century German drama about the struggle between Jews, Christians, and Muslims in Jerusalem during the Crusades. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/24. • Pearl Theatre Company, 80 St. Mark's Pl. (212-598-9802).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist accused of killing her rich husband, and the police detective who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Riase, El Show
Back by popular demand, starring Antonio Sanint and Julian Arango. In Spanish with English translation via headphones. $25–$40. Schedule varies; call for details. Through 11/24. • Gramercy Arts Theatre, 138 East 27th St. (212-889-2850).

The Romance of Magno Rubio
Ma-Yi Theatre Company presents the world premiere of Lonnie Carter's play about a lonely Filipino farm worker in thirties California, based on poet, novelist, and blacklisted political activist Carlos Bulosan. $18–$35. Tues.–Sat at 8, Sat. and Sun. at 3. Through 11/17. • DR2, 103 E. 15th St. (212-239-6200).

She Stoops to Conquer
This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

Son of Drakula
Autobiographical play by author-performer David Drake, né Drakula (*The Night Larry Kramer Kissed Me*), who went to Romania to research his infamous family tree. $32. Thurs.–Sat. at 7, Sun. at 2. Through 11/10. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077).

Stomp
This boisterous riot of found-object percussion has been a-clang since 1994. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Sweepers
Urban Stages brings back its spring 2002 hit, a drama about Italian-American women in Boston at the end of WWII. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/1. • Urban Stages, 259 W. 30th St. (212-206-1515).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Opening

Great *Wall*

"You could say it's been circling LaGuardia for ten years," says playwright A. R. Gurney (*Love Letters*) of **The Fourth Wall**, a play he wrote a decade ago about "the self-contained, self-congratulatory life of the middle class." The show, now in previews for a November 13 opening at Primary Stages, starring Sandy Duncan and Charles Kimbrough (of *Murphy Brown*), is making its New York premiere after ten years on the summer circuits. So why this show now? "Well," says Gurney, "with the election of Bush in 2000, I started to write a political play. But then I thought, *I've already written it.*" The title, he adds, indicates the central metaphor of the play: "what it's like to be living in a box." (See "Off Broadway: Previews and Openings.")

The Water Coolers
A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Dillons, 245 W. 54th St. (212-239-6200).

Woyzeck
Georg Büchner's 1836 play about a soldier's descent into madness is remade by Robert Wilson, Tom Waits, and Kathleen Brennan. $30–$60. Tues.–Sat. at 7:30, Sun. at 3. Through 11/16. • BAM Harvey Theater, 651 Fulton St. (718-636-4100).

Yellowman
Two South Carolinians who grew up as best friends realize on the verge of adulthood that skin color divides. Finalist for the 2002 Pulitzer Prize. $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

★ Yentl
The treasured Folksbiene, America's best (and only) professional Yiddish theater, charmingly presents the Yiddish world premiere of Isaac Bashevis Singer's racy tale about the divine androgyny of the soul. Simultaneous English translation will be provided via headsets. $45. Tues.–Thurs. at 7, Sat. at 8, Sun. at 5:30, Wed. and Sun. at 2. Through 12/29. • PCMH Theatre, 344 W. 36th St. (212-307-4100).

Off-Off Broadway

Acts of Providence

Beach Radio
Pop musical about beach bums and bunnies who worship a radio sex guru. $19. Wed.–Sat. at 8. Through 11/23. • CAP21, 15 West 28th St. (212-807-0202).

Chekov Now Festival
From *The Cherry Orchard* to *The Seagull*, the fourth anniversary of this Chekov festival promises nine productions of plays and musicals written and inspired by Chekov. $15. Schedule varies; see www.chekovnow.org for details. Through 11/24. • Connelly Theatre, 220 E. 4th St. (212-414-7773).

BOX OF DREAMS: Clockwise from left: David Pittu, Susan Sullivan, Charles Kimbrough, and Sandy Duncan.

Filthy Stinking Rich
A new play about making a killing in art and business. $15. Wed.–Sat. at 8, Sun. at 7. Through 11/24. • Ground Floor Theater, 312 W. 11th St. (212-561-0508).

Foundation
Dream a little dream with Antonio Buero-Vallejo's Thomas, an imprisoned writer whose hold on reality is tenuous. Once banned in Spain. $15. Wed.–Sat. at 8. Through 11/23. • Trilogy Theatre, 341 W. 44th St., second fl. (212-501-2282).

The Fourth Sister
Sisters in modern-day Moscow hunger for Hollywood in this U.S. premiere of Janusz Glowacki's new play. $15–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for an 11/20 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Fundamental
The Christian Coalition meets the WWF. $15. Fri.–Sun. at 7. Through 11/24. • HERE, 145 Sixth Ave. (212-647-0202).

Happy Hour
This three-man troupe, known around town as the modern-day Marx Brothers, present their madcap self-titled show. $15. Thurs.–Sat. at 8, Sun. at 3. In previews for an 11/16 opening. Through 12/22. • Chashama, 135 W. 42nd St. (212-631-5819).

Lapse
Ken Nintzel, former stage manager to Richard Foreman, makes his P.S. 122 debut with the new play about a woman in a coma and the people who try to rouse her. $15. Wed.–Sun. at 8:30. Opens 11/8. Through 11/17. • P.S. 122, 150 First Ave. (212-477-5288).

Line
Off-Off Broadway's longest running play (28 years), Israel Horovitz's comedy is about five people waiting in line for no obvious reason. $10–$15. Wed. at 7, Fri. and Sat. at 9:30. • 13th Street Repertory, 50 W. 13th St. (866-468-7619).

The Metamorphosis
Clocking in at roughly an hour, this adaptation of Kafka's novel was a 2002 Fringe Festival success. $15. Thurs.–Sun. at 8, Sun. at 2:30. Through 11/10. • LaMaMa, Etc. 74A E. 4th St. (212-475-7710).

Minimum Wage
Join the Happy Burger #247 team for this musical about the fast-food industry. $12. Fridays and Saturdays at 8:30. Through 12/14. • Downtown Variety Lounge at the Present Company, 198 Stanton St. (212-726-2095).

★ Mono
More than 300 performances strong, Steven Tanenbaum's interactive cult hit invites you to keep your cell phones on, order a beer, and play the voyeur on some badly behaved bar patrons who've decided this is their night. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

★ The Palace of Variety
The tattooed and talented Bindlestiff Family Cirkus brings vaudeville back to 42nd Street as the main draw at the new Palace of Variety, which hosts different shows every day of the week. $5–$15. Fri. and Sat. at 10 and midnight, Sat. and Sun. at 4 and 6. See www.bindlestiff.org for a complete schedule. Through 12/31. • The Palace of Variety at Chashama, 125 W. 42nd St. (877-246-3537).

The Phoenician Women
Multimedia production of the Euripides tragedy. $15. Mon., Wed.–Sat. at 8, Sun. at 3. In previews starting 11/9 for an 11/13 opening. Through 11/30. • Ohio Theatre, 66 Wooster St. (212-206-1515).

Room Tone
The ineffable is made effable as Elevator Repair Service draws on texts by William and Henry James to create an eerie, intimate performance. $17. Fri.–Sun. at 7:30. Through 11/24. • P.S. 122, 150 First Ave. (212-477-5288).

The Shanghai Gesture
John Colton's scandalous 1926 Broadway hit about a Chinese brothel owner named Mother God Damn is resurrected, uncensored, by Peccadillo Theater Company and Yangtze Repertory Theatre of America. $15. Thurs.–Sat. at 8, Sun. at 3. Through 11/17. • Bank Street Theatre, 155 Bank St. (212-561-9635).

Teddy Tonight!
Laurence Luckinbill stars in this one-man show as former president Theodore Roosevelt. $19. Wed.–Sat. at 7:30, Sat. at 2, Sun. at 3. Through 11/24. • Abingdon Mainstage Theatre, 312 W. 36th St. (212-206-1515).

The Three Birds
U.S. premiere of young British writer Joanna Laurens's play of Athenian passion, based on Sophocles's *Tereus*. $15. Tues.–Sat. at 8. Through 11/23. • Gale Gates, 37 Main St., Dumbo, Brooklyn (212-352-7085).

Uncle Jimmy's Dirty Basement
On the heels of a successful month at Joe's Pub, demented puppet-theater group the Elementals and self-described "post-Freudian jazz-punk cabaret" troupe Coocoohandler have moved a couple of blocks over to continue their run. $15. Fridays and Saturdays at 8. Through 11/30. • Bowery Poetry Club, 308 Bowery (212-330-8193).

United States: Work and Progress
Young robotics scientists are the latest Americans featured in the United States Project's ongoing series of documentary-style theatre pieces based on interview transcripts. $15. Fri.–Sun. at 7:30. Through 11/17. • HERE, 145 Sixth Ave. (212-647-0202).

PHOTOGRAPH BY JAMES LEYNSE.

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Elena Climent
New paintings of dollhouses and small rooms as remembered by the artist from her childhood; through 11/20. • Martin, 23 E. 73rd St. (212-288-2213).

★ Joseph Cornell
Rarely exhibited collages, box constructions, objects, and toys; through 12/20. • Stone, 113 E. 90th St. (212-987-1655).

★ Paul Feeley
A two-gallery retrospective of paintings by this artist who was associated with the Color-Field painters but whose forms were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration (see "Solos: Chelsea"); through 11/23. • Markey, 42 E. 76th St. (212-517-9892).

★ Buffie Johnson
Paintings spanning the artist's career since the fifties, among them her gestural paintings of the sixties, her monumental plant images of the seventies, and her numbering series of the nineties; through 11/23. • Shapolsky, 152 E. 65th St. (212-452-1094).

Paul Rahilly
Landscapes, nudes, and still-lifes; through 12/7. • Hirschl & Adler Modern, 21 E. 70th St. (212-535-8810).

★ Andy Warhol
More than 30 paintings, watercolors, and drawings based on the theme of the hammer and sickle that were first exhibited in 1977; through 12/7. • C & M, 45 E. 78th St. (212-861-0020).

Edwin Lord Weeks
Paintings of scenes in India by the American Orientalist painter (1849–1903); through 12/12. • Jordan, 958 Madison Ave. (212-570-9500).

57th Street Area

Steven Assael
Paintings of tattooed clubgoers and of the oldest and youngest members of the artist's own family; through 12/7. • Forum, 745 Fifth Ave. (212-355-4545).

★ Francis Bacon
Paintings dating from 1957 to 1987 by the late British artist known for his images of isolated figures in enclosed interior spaces; through 12/7. • Marlborough, 40 W. 57th St. (212-541-4900).

★ Louise Bourgeois
A survey of the artist's prints from the nineties; through 11/30. • Sheehan, 20 W. 57th St. (212-489-3331).

★ James Brooks
Abstract paintings dating from the forties through the eighties; through 11/30. • Washburn, 20 W. 57th St. (212-3997-6780).

Lester Johnson
Recent paintings inspired by the works of Van Gogh; through 11/23. • Findlay, 31 E. 57th St. (212-644-4433).

★ Donald Judd
The first exhibition to focus retrospectively on two sizes of the Minimalist sculptor's floor boxes as a distinct body of work; through 11/16. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

Pierre Klossowski
Large-scale pencil drawings of erotic, enigmatic scenes by the older brother (1905–2001) of the painter Balthus; through 12/7. • Zabriskie, 41 E. 57th St. (212-752-1223).

Enrique Martínez Celaya
Otherwordly paintings of trees, human figures, and falling snow, rendering in emulsified tar and oil paint on canvas; through 11/16. • Danese, 41 E. 57th St. (212-223-2227).

★ William Tucker
New sculptures that explore the articulation of movement; through 11/30. • McKee, 745 Fifth Ave. (212-688-5951).

Soho and Tribeca

★ Barton Lidice Benes
Items, some of them historic relics, displayed in cabinets that the artist calls "museums"; through 11/23. • Lennon, Weinberg, 560 Broadway (212-941-0012).

★ Willie Birch
Life-size paintings of the artist's New Orleans neighborhood; through 12/21. • Ross, 568 Broadway (212-343-2161).

★ Robert Cumming
Manipulated digital photographs of ordinary objects, displayed in frames composed of digital images; through 11/16. • Borden, 560 Broadway (212-431-0166).

Don Eddy
New multipanel paintings on the themes of nature, perception, and life's mysteries; through 12/4. • Hoffman, 429 W. Broadway (212-966-6676).

Chris Johanson
An installation made up of a variety of works in various mediums that addresses the negative force of money, religion, looking out for the needy, the power of the sun, and other issues; through 12/21. • Deitch, 76 Grand St. (212-343-7300).

Marc Katano
Gestural abstract paintings that are predominantly red; through 11/23. • Pelavin, 13 Jay St. (212-925-9424).

Dan Keplinger
Paintings, etchings, and lithographs by an artist with cerebral palsy who wrote and was featured in the 2000 Oscar-winning documentary *King Gimp*; through 11/30. • Kind, 136 Greene St. (212-925-1200).

★ Liza Lou
A 35-foot-long 1949 Spartan Mobile Mansion transformed by the artist into a fantasy world of decadence and crime; through 11/30. • Deitch, 76 Grand St. (212-343-7300).

Erik Parker
Colorful graphic paintings whose compositions suggest genealogy charts; through 11/16. • Koenig, 249 Centre St. (212-334-9255).

★ Rosie Lee Tompkins
Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker who was born in 1936 and grew up helping her mother "piece" quilts in rural Arkansas; through 11/23. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

Carl Andre
New pieces made with aluminum ingots and Australian hardwood; through 11/30. • Cooper, 521 W. 21st St. (212-255-1105).

Jordan Crandall
A two-channel video work investigating military technologies; through 12/1. • Urbach, 526 W. 26th St. (212-627-0974).

Karin Davie
Paintings of billowing forms that bring to mind such carnivalesque images as striped tents, clown makeup, and twisted balloons; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

★ Paul Feeley/Peter Cain
Paintings and sculptures made between 1958 and 1965 by this artist who was associated with the Color-Field painters, but whose compositions were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration/The first solo exhibition of the artist's paintings of truncated cars since his untimely death in 1997; through 11/23. • Marks, 522 W. 22nd St. (212-243-0200).

Robert Feintuch
Paintings of knights, clouds, and sunsets; through 11/30. • CRG, 535 W. 22nd St. (212-229-2766).

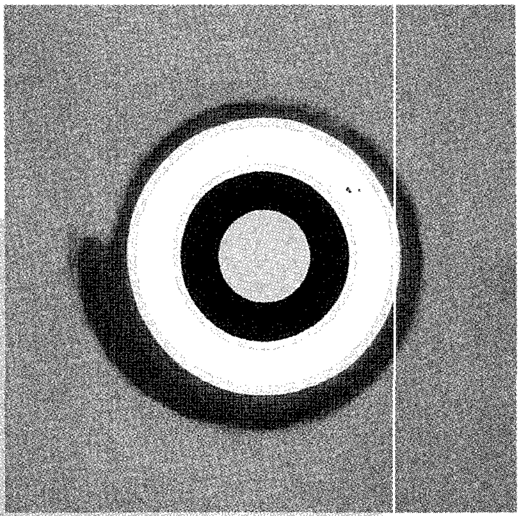
★ Teresita Fernández
Three large-scale sculptural installations; through 11/29. • Lehmann Maupin, 540 W. 26th St. (212-255-2923).

Roland Fischer/Yvonne Esyrada
Early photographs from the "Nuns" and "Monks" series/Works on paper that suggest molecular configu-

On View

Laudable Act

Thanks to the generosity of Leonard Lauder and fourteen of his fellow board members, the holidays have come early at the Whitney. The largest gift of postwar American art ever given to a museum, engineered by Lauder, can currently be ogled in the exhibition **An American Legacy, A Gift to New York**, which boasts, among other things, paintings by Jasper Johns, Ellsworth Kelly, Jackson Pollock, Ed Ruscha, Mark Rothko, and Andy Warhol; sculptures and a room-size installation by Claes Oldenberg; and the first Cy Twombly sculptures to enter the Whitney's collection. (Through January 26; see "Museums.")



MOVING TARGET: Kenneth Noland's *Bolton Landing II* (1962) alights at the Whitney.

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

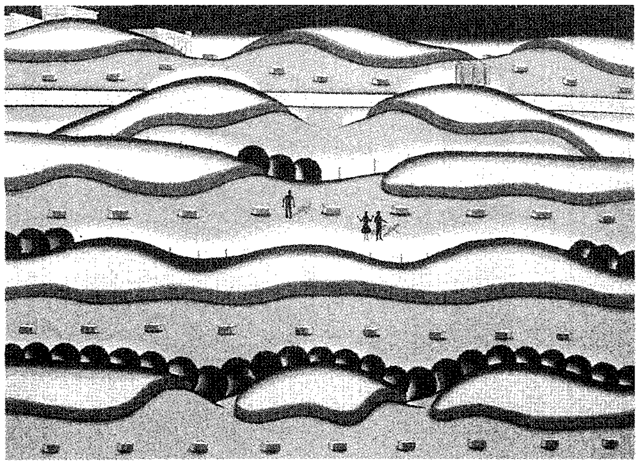
PHOTOGRAPH COURTESY OF WHITNEY MUSEUM OF AMERICAN ART, NEWYORK/©KENNETH NOLAND/LICENSED BY VAGA, NEW YORK, N.Y.

Happening

Second City Troupe

Made in Chicago ca. 1970, at Adam Baumgold Gallery, gathers work by Chicago's quirky "Imagist" group, artists who took (and still take) their cues from the American vernacular but were more inclined to the bizarre and obsessive than any of their Pop Art peers. Among the show's standouts are Jim Nutt's imaginary portrait of a man, *A Feeble Trap* (1971); Roger Brown's lurid landscape *The Other Side of Wichita* (1974); and Karl Wirsum's *Cardboard (Magnet Hands)* (1970), a painting of a cardboard puppet that's a hybrid of idealized movie posters, Japanese block-print silhouettes, and stylized Inca motifs. (Through November 30; see "Galleries: Group Shows.")

SURRENDER, DOROTHY: Roger Brown's *The Other Side of Wichita* (1974).



rations. Through 11/23. • Von Lintel, 535 W. 25th St. (212-242-0599).

Tomer Ganihar/Uri Dotan
Photographs taken in Israel of mass mystical happenings in Judaism's historical and sacred locations/A video that seeks to construct a new experience of reality in the urban environment. Through 11/23. • Rodgers, 529 W. 20th St. (212-414-9810).

★ Mona Hatoum
Recent works that reflect the artist's recent extended stays in such diverse places as Caracas, Stockholm, and North Adams, Massachusetts, among them a large steel sculpture, a video projection, and works made from glass and found objects; through 11/27. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

★ Alfredo Jaar
Lament of the Images, an installation that was commissioned by and first shown at Documenta 11 last summer and leads its viewers through the dark into the light; through 11/30. • Lelong, 528 W. 26th St. (212-315-0470).

Sol Lewitt
New large-scale gouaches that depict thin, swirling lines of color over a monochromatic background; through 11/30. • Cooper, 521 W. 21st St. (212-255-1105).

★ Bruce Nauman
A selection of iconic neon works, sculptures, and drawings dating from the late sixties through the eighties; through 12/14. • Van de Weghe, 521 W. 23rd St. (212-929-6633).

Luisa Rabbia
Drawings on photographs and two videos that explore the human body; through 11/23. • Audiello, 526 W. 26th St. (212-675-9082).

★ Matthew Ritchie
Recent large-scale paintings, a large wall drawing, and a floor work that describe a strange transformative cycle as a large drowning figure oscillates through phases of birth and death; through 11/23. • Rosen, 525 W. 24th St. (212-627-6000).

Robin Rose
Recent encaustic paintings; through 11/30. • Scott, 529 W. 20th St. (646-486-7004).

★ Tom Sachs
Nutsy's, an installation that includes models of Le Corbusier's "Unité d'Habitation" and Mies van der Rohe's furniture, a McDonald's restaurant, and other icons connected by a network of roads traveled by remote-control cars; 11/8–3/21/03. (See box.) • Bohen Foundation, 415 W. 13th St. (212-414-4575), Tues.–Fri. noon–5

Dylan Stone
Colored-paper reconstructions of the interiors of buildings photographed by Eugene Atget for his turn-of-the-last-century book, *Intérieurs Parisiens Début du Vingtième Siècle Artistiques Pittoresques et Bourgeois*; through 11/18. • Klagsbrun, 526 W. 26th St. (212-243-3335).

★ Pascale Marthine Tayou
An installation that is the artist's interpretation of the shanty towns, or *favelas*, of Brazil, recently exhibited at the São Paulo Biennial; through 11/30. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Marnie Weber
Sculpture and photo-collages, including a large, eleven-room dollhouse; through 11/23. • Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Other

★ Robert Cumming
A survey of the artist's works from the past 30 years, focusing on his drawings, photographs, prints, and sculptures whose subjects reference architecture; through 12/22. • Dorsky, 11-03 45th Ave., Long Island City (718-937-6317), Thurs.-Mon. 11-6.

★ Mary Heilmann
Abstract paintings, furniture, ceramics, and fabrics; through 11/24. • Schachter conTEMPorary, 14 Charles Ln. (212-807-6669).

Group Shows

Madison Avenue and Vicinity

★ Baumgold
"Made in Chicago ca. 1970," paintings, sculptures, prints, and drawings by the Chicago group known as the "Imagists," including works by Brown, Lanyon, Nilsson, Nutt, Paschke, Ramberg, Wirsum, Yoshida, others; through 11/30. (See box.) • Baumgold, 74 E. 79th St. (212-861-7338).

Moeller
German Modernist paintings, drawings, and prints by Beckmann, Feininger, Jawlensky, Kandinsky, Klee, others; through 11/16. • 167 E. 73rd St. (212-988-4500).

57th Street Area

★ Archives of American Art
"The André Emmerich Gallery: A Documentary Portrait," photographs, catalogues, invitations, and other materials that the former gallery owner has given to the archives, as well as works on paper by the artists he represented—Anthony Caro, Helen Frankenthaler, David Hockney, and others—from his personal collection; through 1/10/03. • 1285 Sixth Ave. (202-357-2700), Mon.-Fri. 9:30-5.

Beadleston
Portraits by artists currently working in London, among them Birtwistle, Freud, Hague, Lloyd, Ocean; through 11/27. • 724 Fifth Ave. (212-581-7544).

Mathes
A selection of Abstract Expressionist and Pop collages, by Chamberlain, Dine, Kline, Reinhardt, Rivers, Wesselman, others; through 12/21. • 41 E. 57th St. (212-752-5135).

Soho and Tribeca

★ Art in General
"Art in General on Canal," commissioned public art projects on and around Canal Street by Buckingham, Gardiner, Haye, Schimert, The PARbros, others; through 2/1/03 (call gallery for locations and tour information); "With(in)," works by artists from Thailand and New York who explore contemplative space; through 12/21. • 79 Walker St. (212-219-0473).

Chelsea

Marvelli
"Alice Doesn't Live Here Anymore," new works by L.A.-based artists Alexander, Chasteen, McReynolds, Morse, Olsen, Riess, Smith, Wheeler; through 11/23. • 526 W. 26th St. (212-627-3363).

★ White Columns
"Regarding Gloria," an exhibit of works by emerging artists that examines the influence of the feminist legacy; "White Rooms," installations of environments by Ron Amstutz and sculpture and wall paintings by Steve Robinson; through 12/1. • 320 W. 13th St. (212-924-4212).

Photography

Adam Beinash
Portraits and still-lifes; through 12/12. • Sterilemind, 230 Mulberry St. (212-941-6767).

★ Chan Chao
Large-scale, simply posed color portraits made between 1996 and 1998 in rebel camps along the borders of Burma; through 11/30. • Richardson, 535 W. 22nd St. (646-230-9610).

Michal Chelbin
Black-and-white photographs of young circus performers in Israel, Italy, Latvia, Lithuania, and Estonia; through 11/27. • Milo, 552 W. 24th St. (212-414-0370).

Lauren Greenfield/Judith Joy Ross
Photographs of young women shopping in Soho, swimming at weight-loss camps, attending parties, and involved in other activities that demonstrate the degree to which their bodies have become a public project/Portraits of adolescent girls that focus on their individuality. Through 11/30. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10–5, Fri. 10–8 (5–8 P.M. voluntary contribution), Sat. and Sun. 10–6; $9, $6 students and seniors.

★ Charles Marville
Albumen prints of Paris street scenes shot between 1865 and 1869; through 11/30. • Greenberg, 120 Wooster St. (212-334-0010).

PHOTOGRAPH COURTESY OF ADAM BAUMGOLD GALLERY.

★ Abelardo Morell
Photographs of books and objects, and camera obscura images of London and of a paper mill in Massachusetts; through 12/7. • Benrubi, 52 E. 76th St. (212-517-3766).

★ John O'Reilly
Photomontages from the past two years; through 11/30. • Saul, 535 W. 22nd St. (212-627-2410).

★ Sylvia Plachy
A retrospective of photojournalistic works dating from 1965 to the present; through 11/30. • Bateman, 560 Broadway (212-925-7951).

Museums

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
★ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium that approximates the butterflies' natural habitat; through 5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • "From Court to Caravan: Chinese Tomb Sculptures From the Collection of Anthony M. Solomon"; through 2/9/03. • 725 Park Ave., at 70th St. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "The Adventures of Hamza." Approximately 70 of the finest surviving paintings from the *Hamzanama*, a fourteen-volume manuscript portraying the exploits of Amir Hamza, an uncle of the Prophet Muhammad, that was created by Persian and Indian artists and commissioned by the Indian Mughal emperor Akbar (r. 1556–1605) when he was still a teenager; through 1/26/03. • ★ "Judy Chicago: *The Dinner Party.*" The feminist sculptor's best-known work, given to the museum by the Elizabeth A. Sackler Foundation, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "New Hotels for Global Nomads." The first major exhibition to explore the hotel as architecture, interior design, and cultural phenomenon; through 3/2/03. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10–5, Sat. 10–6, Sun. noon–6, Tues. 10–9 (5–9, free admission); $8, $5 students and seniors.

Dia Center for the Arts
"Rosemarie Trockel: Spleen." A new suite of video projections that explore the meanings of "spleen" through the artist's feminist perspective; through 6/15/03. ★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Frick Collection
★ "Masterpieces of European Painting From the Toledo Museum of Art." Twelve important works on loan from the Toledo Museum of Art, Ohio, by Piero di Cosimo, Jacopo Bassano, El Greco, Thomas Gainsborough, Camille Pissarro, and others; through 1/5/03. • ★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6 (Fri. to 8:45), Sun. 1–6; $12 adults, $8 seniors, $5 students; children under 10 not admitted.

Grey Art Gallery
★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sat.–Wed. 10–5:45, Fri. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
★ "Kazari: Decoration and Display in Japan, Fifteenth–Nineteenth Centuries." A survey of Japanese art that explores the concept and practice of *kazari*, the art of arranging objects and paintings and the principles governing their display, including works gathered from collections around the world; through 12/31. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students and seniors.

Jewish Museum
★ "Adolph Gottlieb." Paintings spanning the Abstract Expressionist's career from 1934 to 1973 and charting his evolution from his early representational easel paintings to his monumental abstract pictures; through 3/2/03. • ★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Théodore Chassériau (1819–1856): The Unknown Romantic." The first retrospective of paintings and works on paper since 1933 by this French artist, a precocious disciple of Ingres; through 1/5/03. ★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of Westerners from the series "The American West"; through 1/5. • ★ "The Legacy of Ghengis Khan: Courtly Art and Culture in Western Asia, 1256–1353." More than 200 objects, including illustrated manuscripts, decorative arts, and architectural decoration; through 2/16/03. • ★ "Blithe Spirit: The Windsor Set." A collection of French couture donated to the museum in 1946 that includes Chanels, Lanvins, Vionnets, and Schiaparellis, and captures the elegance of thirties café society; 11/1–2/9/03. ★ "The Prints of Vija Celmins." Images of ocean surfaces, desert floors, and star-filled night skies that eschew conventional composition; through 12/29. • "The Written Image: Japanese Calligraphy and Painting From the Sylvan Barnet and William Burto Collection." A collection tracing the evolution of Japanese calligraphy from the Nara period (710–784) through the nineteenth century; through 3/2/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS
★ "Drawing Now: Eight Propositions." Approximately 250 drawings by a diverse group of 26 young artists from Europe, Asia, and the Americas; through 1/6/03. • "The Changing of the Avant-Garde: Visionary Architectural Drawings From the Howard Gilman Collection." 173 architectural drawings of group of 200 that were given to the museum by the Howard Gilman Foundation, by Eisenman, Hejduk, Koolhaas, Maki, Sottsass, others; through 1/6/03. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library
★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12. • "Stuart Davis: Art and Theory, 1920–31." Works on paper, the artist's earliest known diary, and a sketchbook; through12/15. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

★ El Museo del Barrio
"The (S) Files 2002: The Selected Files." The museum's biennial showcase of works by New York–based Latino and Latin American artists; through 2/16/03. • 1230 Fifth Ave., at 104th St. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors.

Museum for African Art
"Facing the Mask." More than 70 masks from across the continent; through 3/2/03. • "Recent Acquisitions: Selections From the Permanent Collection"; through 3/2/03. • 36-01 43rd Ave. (718-784-7700), Mon., Thurs., Fri. 10–5, Sat. and Sun. 11–6; $5, $2.50 students, seniors, and children.

Museum of Contemporary Arts and Design
"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

Museum of Jewish Heritage
"Yahrzeit." A selection of photographs and artifacts relating to the World Trade Center attack in observance of its first anniversary; through 1/5/02. • 18 First Pl., Battery Park City (212-968-1800), Sun.–Wed 10–5:45, Thurs. 10–8, Fri. and the eve of Jewish holidays 10–3; $7, $5 students and seniors.

Museum of the City of New York
"Horn & Hardart's Automat." Photographs, ephemera, and artifacts—including original Horn & Hardart furniture and vending machines—demonstrating the chain's important place in New York's culture; 11/9–3/16. • "The Croton Aqueduct: Illustrations by Fayette B. Tower." Highlights from a recent gift to the museum of ink drawings, prints, and letters by Fayette B. Tower (1817–1857), an assistant engineer on the Croton Aqueduct project; through 4/6/03. • "The Lubavitch of Brooklyn, An Intimate Portrait: Photographs by Steve Hoffman." Images documenting the daily life and rituals of the Jewish Chabad Lubavitch community in Crown Heights, Brooklyn; through 2/2/03. • "Raíces: The Roots of Latin Music in New York City." Photographs, broadsides, posters, instruments, and costumes relating to the evolution of Latin music in New York in the twentieth century; through 1/26/05. • ★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • 1220 Fifth Ave., at 103rd St. (212-534-

1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

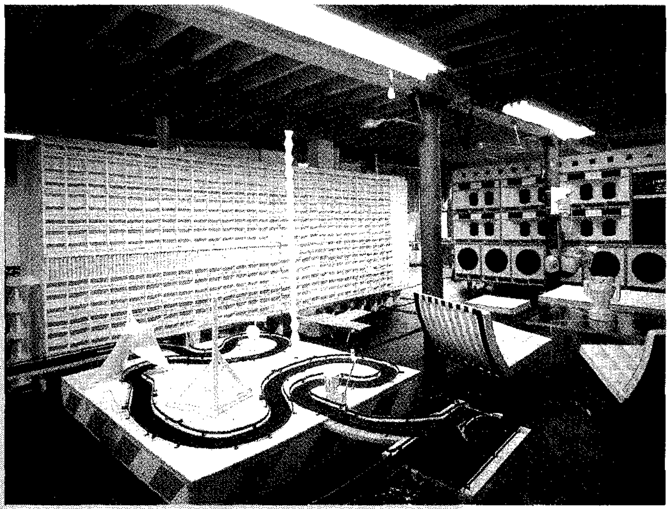
Museum of the Fashion Institute of Technology
★ "Scaasi: Exuberant Fashion." A selection of 70 evening gowns and cocktail dresses by the designer known for his use of rich, opulently adorned fabrics, off-the-shoulder necklines, and strapless dresses; through 1/4/03. • ★ "Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris." The first exhibition to explore the sexual politics of women's fashion in turn-of-the-century Paris, where courtesans and actresses set the latest styles, including fashions by Doucet, Pacquin, Worth, and others; through 1/25/03. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design
★ "Color & Ecstacy: The Art of Hyman Bloom." A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; through 12/29. • ★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition presented by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • 1083 Fifth Ave., at 89th St. (212-369-4880), Wed. and Thurs. noon–5, Fri. , Sat. and Sun. 11–6; $8; $4.50 students and seniors.

Installation

Sachs of Toys

First, there was his cardboard-and-glue "Prada" toilet, then his White Ghetto Blaster, two turntables atop speakers joined by a mini-bar. Now **Tom Sachs** has pushed his can-do aesthetic to almost Home Depot breadth in a sprawling new installation, *Nutsy's*, that is every pre-teen boy's dream. Among other components, *Nutsy's* features a wall of boom boxes, a six-foot-tall replica of a McDonald's (everything works, even the grill), a D.J. booth, and a track running through it all on which you operate your own remote-control car. For mature design sophisticates, there are Sachs's foamcore renditions of Mies van der Rohe's furniture for his Barcelona Pavilion and a model of Le Corbusier's "Unité d'Habitation" housing project in Marseilles. Sachs, of course, can explain it all: "*Nutsy's* is about the failures and successes of modernism as represented by Le Corbusier and McDonald's. The other thing is *bricolage*, which is the day-to-day way that people repair things when they don't have a lot of money." Ad hoc repairs will take you only so far, however; for the McDonald's portion of the installation, Sachs splurged on a tiny freezer, all 1.9 cubic feet of it. "We had to maximize space," Sachs says. "Twelve hundred dollars seemed like a bargain—it's like the home-repair version of 'My kingdom for a horse.' " (At the Bohen Foundation; November 8 through spring 2003; see "Galleries: Solos.") E.N.



ON TRACK: View of *Nutsy's* in Tom Sachs's Chinatown studio, before it was reassembled at the Bohen Foundation.

Neue Galerie
★ "Dagobert Peche and the Wiener Werkstätte." The first comprehensive exhibit of drawings, furniture, jewelry, ceramics, fabrics, and wallpaper by the eclectic Viennese designer (1887–1923); through 2/10/03. • 1048 Fifth Ave., at 86th St. (212-628-6200), Fri. 11–9, Sat., Sun., Mon. 11–6; $10, $7 students and seniors.

New Museum of Contemporary Art
★ "Carroll Dunham." The first major museum survey of paintings by the American artist whose combination of biomorphism, cartooning, and abstraction has played a pivotal role in synthesizing abstraction with representation; through 2/2/03. • 583 Broadway, near Prince St. (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 students and seniors.

New York Public Library
☆ "New York Eats Out." Menus, photographs, prints, magazine covers, and other items chronicling the history of New York dining from the collection of the library and on loan from the private holdings of restaurateurs, chefs, and others, selected by the New York *Times* food critic William Grimes; 11/8–3/1. • ☆ "Urban Neighbors: Images of New York City Wildlife." Historic and contemporary illustrated books, photographs, engravings, maps, original art, and other works from the library's collections depicting fauna from the five boroughs; through 2/1/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
☆ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. • ☆ "Seat of Empire: Napoleon's Armchair from Malmaison to Manhattan." A multifaceted exploration of Napoleon Bonaparte's armchair from the *Salle du Conseil* (Council Room) at Malmaison, featuring the armchair and objects related to its history—furniture, paintings, sculpture, prints, and books—from the Society and collections around the world; through 1/12/03. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–6; $5, $3 seniors and children.

Studio Museum in Harlem
★ "Gary Simmons." A survey of the artist's work from the past seven years, including erasure drawings, photographs, sculptures, and videos; through 1/5/03. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art
☆ "An American Legacy, A Gift to New York." Eighty-seven works of postwar American art that were given to the museum by fifteen members of its board of trustees, including works by Close, De Feo, Frankenthaler, Johns, Kelly, Kline, Newman, Pollock, Rauschenberg, Rothko, Ryman, Twombly, and Warhol; through 1/26/03. (See box.) • ☆ "Lorna Simpson: *31*." A film installation that tracks a month in the life of an unknown woman in a grid of 31 small video screens as she moves through her apartment, the street, the office, and various recreational spaces; through 1/26/03. • "Lorna Simpson: Cameos and Appearances." New photographs from an ongoing series of silhouetted and obscured portraits; through 1/26/03. • ☆ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Tom Burr: *Deep Purple*." A re-imagining of Richard Serra's *Tilted Arc* that calls into question the past, present, and future of public art; through 1/5/03. • "Helen Mirra: *declining interval lands*." An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • "Haluk Akakçe: Illusion of the First Time." An ethereal environment of illusional wall paintings, abstract video projections, and dimensional sound elements; through 1/10/03. • 120 Park Ave., at 42nd St. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's
11/6 at 10: "Nineteenth and Twentieth Century Prints." On view from 11/2. 11/6 at 7: "Impressionist and Modern Art Evening Sale Including the Cohen Collection." On view from 11/2. 11/7 at 10 and 2: "Impressionist and Modern Art Day Sale and Impressionist and Modern Works on Paper." On view from 11/3. • 20 Rockefeller Plaza (212-636-2000).

Doyle
11/6 at 10: "Couture, Textiles and Accessories." On view from 11/2. 11/12 at 10: "Books and Autographs." On view from 11/9. 11/12 after "Books and Autographs" auction: "Old Master, Modern and Contemporary Prints." On view from 11/9. • 175 E. 87th St. (212-427-2730).

Phillips de Pury & Luxembourg
11/11 at 7: "Contemporary Art, Part I." On view from 11/2. 11/12 at 10:30: "Contemporary Art, Part II." On view from 11/2. • 3 W. 57th St. (212-940-1200).

Sotheby's
11/6 at 10:15 and 2: "Impressionist & Modern Art, Part Two." On view from 10/30. 11/7 at 2, 11/8 at 10:15 and 2, and 11/9 at 10:15: "Prints." On view from 11/2. 11/12 at 7: "Contemporary Art, Evening." On view from 11/8. 11/12 at 7: "A Private American Collection." On view from 11/2. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
11/6 at 3: "100 Important Old Master Prints." On view from 11/2. 11/7 at 10:30 and 2:30: "Old Master Through Contemporary Prints." On view from 11/2. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH BY TOM POWEL.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

Aix
Didier Virot gave up the prestige of an executive-chef post at Jean Georges to open the ill-fated Virot at the Dylan Hotel. Now he's followed in the pioneering Noza (north of Zabar's) footsteps of Tom Valenti, bringing sophisticated French fare (blue-mussel cannelloni in spicy wine broth, crispy broiled squab with oatmeal-porcini cakes) four blocks north of Valenti's Ouest. The neighborhood should be big enough for both of them. • 2398 Broadway, at 88th St. (212-874-7400). (M–E)

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

Azafrán
The owners of this sleek Tribeca tapas bar traveled to the Basque country to pluck two promising young chefs from cooking school in San Sebastián, where they were immersed in the traditional arts of garlic shrimp, tortilla española, and ham croquettes, not to mention paella (the restaurant's name means saffron). Besides tapas, which come in tasting and sharing portions, there's a trove of Spanish cured meats and cheeses. • 77 Warren St. (212-284-0577). (M–E)

★ Beyoglu
Beyoglu is the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kabob.* Yegen's discourse, though, is no match for his kitchen's superb minty yogurt soup, tantalizingly good meze, and succulent doner kabob (the only entrée available) served three ways. • 1431 Third Ave., at 81st St. (212-570-5666). (I–M)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

★ DeMarco's Room at Merge
Although you have to call and reserve at least 24 hours in advance, Sam DeMarco's rejiggered dining room at the back of Merge feels awfully homey. The streamlined three-course $36 prix fixe menu features whatever looks good to Sam at the market that day, from heirloom tomatoes to fresh flounder. And like all good family dinners, the food keeps coming until you cry uncle. (That goes for the Sunday night *Sopranos*-style supper too.) • 142 W. 10th St. (917-749-8879). (M)

Dos Caminos
Stephen Hanson has made a habit—and a successful career—out of opening big, bold, budget-conscious restaurants. In this case, he adds margaritas and all sorts of assiduously researched Mexican fare to the mix. With 150 tequilas, 275 seats, and a south-of-the-border design scheme, he aims to spice up the state of Manhattan Mexican, from the humblest taco to the most complex mole. • 373 Park Avenue So., nr. 27th St. (212-294-1000). (M–E)

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

★ Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his unbelievably great grilled pizzas topped with everything from cumin-scented ricotta to mashed potatoes. • 140 W. 13th St. (212-645-4606). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Kitchen 22
Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired light-bulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

★ L'Impero
We can't imagine a better upscale Italian-food bargain than Scott Conant's $48 four-course prix fixe at this sophisticated new Tudor City restaurant, where he synthesizes elegance and rusticity in dishes like duck–and–foie gras agnolotti and roast baby goat. Vicente Wolf (also a partner) is responsible for the polished, roomy design, and managing partner Chris Cannon masterminded the user-friendly wine list, which offers great values on daily-changing house carafes. • 45 Tudor City Pl. (212-599-5045). (E)

Lozoo
This Houston Street newcomer juxtaposes strikingly modern décor with "traditional Chinese haute cuisine" like Maryland crab in whipped egg-white cloud, barbecued sirloin with shredded sesame tofu, and confit of sweet-and-spicy crispy eel. One of the owners has Kelley & Ping, Kin Khao, and Obeca Li on her estimable résumé; her partner draws inspiration from a wealth of memorable meals at his grandmother's table in Shanghai. • 140 W. Houston St. (646-602-8888). (M)

O Mai
First there was the East Village smash hit Cyclo. Then came Nam, the Tribeca triumph, which has in turn spawned a Chelsea outpost that aspires to the Vietnamese chainlet's winning formula of fresh, affordable food and stylishly understated décor. The kitchen reprises classics like wok-seared monkfish and lemongrass-crusted tofu, all done with characteristic delicacy and a knack for clear, vibrant flavors. • 158 Ninth Ave., near 19th St. (212-633-0550). (M)

★ Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

★ RM
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

★ Salt
The short-lived Stella has acquired a lighter, brighter look, communal seating, and a seasonal menu that empowers diners to customize dinner: Pick your protein (poached arctic char, say, or tamarind-marinated lamb on skewers) and any two sides, like grilled corn on the cob or braised baby fennel and feta. Or play it safe with a pre-accessorized "chef's entrée," like steamed halibut with edamame and kumquats in miso broth. •

OPENINGS

Bruno's
Talk about exclusive: For the privilege of supping on Richard Farnabe's classic French menu and nibbling François Payard's sumptuous desserts, you'll have to fork over a $7,000 membership fee, and then promise not to sneak in any starving food critics under your name. Bruno Jamais used to lord over the dining rooms at Daniel and Ducasse, and he must have gotten the impression they're lousy tippers. • 24 East 81st Street (212-396-3444). (E)

Savannah Steak
Beef may be back, but to hedge their bets, the savvy owners of this lofty new steakhouse supplement the petit filet and New York strip with linguine and clams, pignoli-crusted bass, and enough sandwiches and salads to sate smaller appetites (i.e., attract the chicks). If rambunctious early crowds are any indication, it's got the makings of a happening post-work bar scene. • 7 East 48th Street (212-935-2500). (M-E)

Willow Creek Fresh Baja Grill
This new Long Island City taqueria bills itself as Cal-Mex, which means less heat, more tofu, and a smidgen of wasabi dill in the seafood taco. Fire-eaters can calibrate spiciness to their own internal Scoville meters with housemade salsas. As soon as the liquor license arrives, the owners plan to open a lounge in the basement, and the backyard by next summer. • 10-93 Jackson Avenue, Queens (718-706-8783). (I) ($)

Opening

Smoking Section

Chef Josh Cohen grew up in Brooklyn, went to culinary school in Rhode Island, and worked everywhere from San Francisco to Santa Fe before winding up at Relish, the gorgeously restored Williamsburg diner. Somewhere along the way, he fell in love with Carolina barbecue, and over the last two years, southern classics like chicken and waffles and cheddar grits have crept onto his American-comfort-food menu. This week, he goes whole hog and opens **Biscuit**, an eighteen-seat barbecue joint on the edge of Prospect Heights, where he and pastry chef-partner Maio Martinez plan to smoke, fry, cure, pickle, and bake everything themselves, from ribs and pulled pork to barbecued bologna sandwiches, cold-smoked and broiled salmon, and the house buttermilk biscuits, which will emerge from the oven twice daily. (367 Flatbush Avenue, near Sterling Place, Brooklyn; 718-398-2227.)

CRAZY ABOUT 'CUE: Josh Cohen and Maio Martinez at Biscuit.

58 Macdougal St. (212-674-4968). (M)

Sciuscià
The younger, loungier sequel to Il Gattopardo brings some of its predecessor's southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for a terrific kibbeh appetizer, a Córdoba salad, and, at lunch, a $22.50 daily changing *piatto unico*, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M–E)

Svenningsen's
When some chefs branch out and open a new restaurant, they have a loyal client base to fall back on. Ron Svenningsen has a congregation. For the past sixteen years, he's held the title of head chef at Marble Collegiate Church, feeding the flock at various singles dinners, Sunday brunches, and ladies' teas. Now the former Maine lobsterman has opened his own old-fashioned fish house, serving shore dinners, fried Ipswich clams, and $13.50 lobster rolls. Mary's and Pearl's, watch your backs. • 292 Fifth Ave., near 30th St. (212-465-1888). (M)

★ United Noodles
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

Manhattan

Lower New York

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I–M)

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. (212-966-6960). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Savoy
A relative dinosaur in Soho's volatile restaurant scene, this warm, cozy retreat is a reliable refuge from the lower-Broadway swarm. With its woody décor and its pair of fireplaces, it's got an urban-rustic charm and a Mediterranean-inspired, hyperseasonal menu, which has recently been tweaked to emphasize small plates of charcuterie and vegetable antipasto available all day at the newly built downstairs bar. • 70 Prince St. (212-219-8570). (M–E)

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

★ Lil' Frankie's Pizza
The irresistible offspring of Frank is distinguished by its custom-built brick oven, a tool used to sublime effect on everything from torpedo-size eggplants and lasagne alla Bolognese to whole fish and terrific thin-crust pizza. The earthy fava-bean soup teeters deliciously on the edge of oversaltiness, but cut it with a juice glass of Montepulciano, or get your vegetables the traditional way—in the unfailingly fresh Lil' Frankie's house salad. • 19 First Ave. (212-420-4900). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Patio Dining
Sara Jenkins cooks with the seasons and shops at the Greenmarket, which makes her small daily menu fresh, unpredictable, and Chez Panissean in spirit—think Jonathan Waxman's Washington Park on a tiny East Village restaurant budget. Earthy, comforting soups; rich, veggie-strewn pastas; boutique free-range pork and veal; and fresh, expertly cooked fish sound simple but are elevated by first-rate ingredients—even the doctored house olive oil makes a bold, aromatic statement. • 31 Second Ave. (212-460-9171). (M)

★ Rai Rai Ken
If you're nearsighted and have the option, wear contact lenses to this narrow fourteen-stool ramen bar. Otherwise—especially in winter—the fragrant heat pouring off soup cauldrons large enough to impress Macbeth's witches will seriously steam up your eyeglasses. Then all your senses won't be able to fully appreciate the tremendous bowls of ramen noodles in flavorful broths chock-full of various delicacies, like fish cakes, roast pork, bamboo shoots, and crispy garlic. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

★ Washington Park
Not since Dolly Levi descended the steps of the Har-

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

monia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

Jane
Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

★ AQ Café
Scandinavia House's sleek concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Smoke
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Remedy
Chinese herbs move out of the realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife at this restaurant and subterranean "sake-therapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such healthful tonics shouldn't be downed on an empty stomach, chef Claude Chassagne whips up Asian fusion fare like okonomiyaki with bonito crème fraîche and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. • 36 E. 20th St. (212-674-4596). (M)

BLACKBOARD JUNGLE: Cheryl Perry at Dish, her Lower East Side restaurant and cooking school.

Opening

Dish Courses

Cheryl Perry is going public. Now that the long-time caterer and cooking teacher has moved her operations base out of her own Lower East Side loft and into a nearby duplex, she's got plenty of skylit space upstairs to cater private events and continue teaching her Jewish Singles and Gay Gourmet cooking classes. And on November 7, she turns the ground-floor storefront into **Dish**, an American restaurant serving her eclectic take on comfort-food classics. "Small dishes" like salt-cod purée with caper *biscotti run $6, and "big dishes" like meat loaf* and lamb shank are $12, including any two of an intriguing roster of sides: yucca with green banana and red onion; sweet potatoes with peanut sauce and scallions; or, for the faint-hearted, mac and cheese. (165 Allen Street; 212-253-8840.)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S., nr. 24th St. (212-253-8400). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Via Emilia
According to the menu at this spare but homey trattoria, tortellini came about centuries ago when an innkeeper caught a keyhole glimpse of a beautiful

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

woman undressing, inspiring him to immortalize her navel in dough. We're not sure what that pervy pasta maker would think of modern-day belly-button-baring Manhattan, but in any case, he'd heartily approve of this kitchen's soulful tortellini in brodo, satisfying tortelloni, and the other Emilia-Romagnan delicacies like gnoccho fritti, the puffy fritters served with cured meats. • 240 Park Ave. So., near 20th St. (212-505-3072). (I–M)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

The Basil
From the owners of Holy Basil and Little Basil comes this elegant addition to the sprouting chainlet, where higher prices are justified with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce. Equally impressive is the inspired selection of food-friendly wines at infinitesimal markups—just the thing to wean spicy-food fans off Singha. • 206 W. 23rd St. (212-242-1014). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultrathick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I–M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

☆ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Le Madri
Pino Luongo's Chelsea mainstay has long enjoyed a reputation for rustic informality and flavorful Tuscan fare like sautéed chicken livers with pancetta and sage, buttermilk-and-Parmesan-marinated soft-shell crabs, and who can resist the wood-oven pizzas and fabulous focaccia robiola? • 168 W. 18th St. (212-727-8022). (M–E)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's skillet cornbread, creamed spinach, and chocolate soufflé. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

T.S. Ma
If you work at CNN, MSG, or the main post office branch, you've likely already eaten here. But if you're catching a train at Penn Station, or have tickets to the Garden, you should be aware that you're only minutes away from a plate of salt-and-pepper shrimp or General Tso's chicken. As has become increasingly prevalent in the Chinese-restaurant universe, there's also a sushi bar, plus a private dining area. • 360 W. 31st St. (212-971-0050). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives's Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

☆ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

☆ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, steak-frites, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ D'Artagnan, The Rotisserie
After years of selling foie gras and game to restaurants, D'Artagnan finally has its own: a high-ceilinged duplex countrified with tiled floors, rough ocher walls, and a cozy bar. Besides signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, terrific spit-roasted chicken, lamb, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork. Finish your meal like a true Gascon with a shot of Armagnac blanc from a baseless glass. • 152 E. 46th St. (212-687-0300). (M–E)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

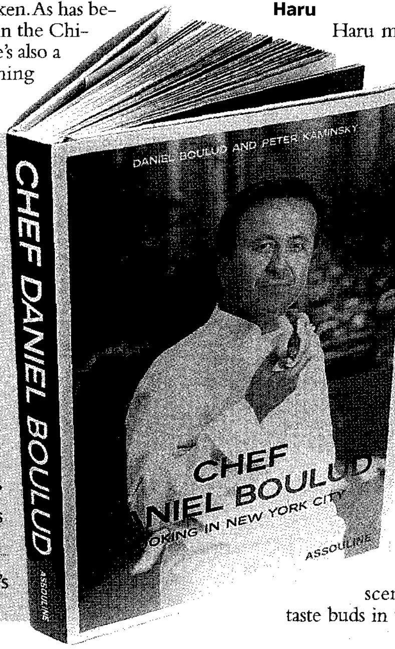
Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi

In Print

The Book of Daniel

Leslie Brenner took a crack at it in *The Fourth Star;* now it's Daniel Boulud's turn to tell his story, aided by *New York* contributor Peter Kaminsky. **Chef Daniel Boulud: Cooking in New York City** (Assouline; $34.95) chronicles a day in the life of Daniel and his restaurant empire, from the 6 A.M. milk-fed-chicken delivery to a sushi run about eighteen hours later. In between, there's Krispy Kreme doughnuts, a wine lunch with Robert Parker, a Japanese cook who eats live baby eels, a charity event, a catering gig, and eight fussy eaters who don't want anything on the menu. Along the way, Boulud reveals his suppliers, goes to the markets in Chinatown and the Bronx, and offers recipes from Cafe Boulud, DB Bistro Moderne, and Daniel. It's doubtful that he gets up at 5 A.M. to light the ovens himself, but it wouldn't surprise us.



A CHEF'S TOUR: Daniel Boulud's new book.

PHOTOGRAPHED BY CARINA SALVI.

chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an aquittal) on these saloonlike premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list. • 210 E. 46th St. (212-687-4855). (E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M–E)

43rd–56th Streets, West Side

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish Stephen Hanson seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Coco Pazzo Teatro
Tucked away inside the Time Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The casually elegant dining room is a comfortable, informal spot for hearty dishes like mussels steamed with tomato, basil, and white wine; and grilled ribeye smothered with onions, peppers, and mushrooms. • 224 W. 49th St. (212-320-2929). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Fives
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversize sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

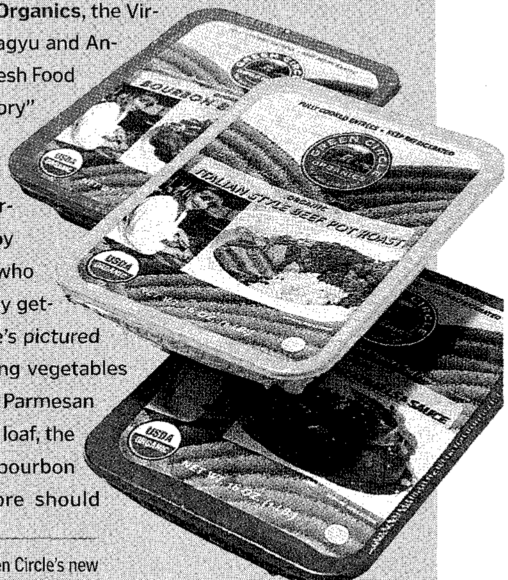
Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Rock Center Café
Daily specials keep this contemporary rinkside dining room's American menu interesting, as does the strong Italian accent. Seafood risotto, fried calamari, and a burger with taleggio cheese keep diners focused on

Shopping

Growth Industry

Say *organic* and some people envision hippie-run co-ops, pockmarked fruit, and bulk millet. *Others see opportunity—especially since the USDA finally implemented a national certification program last month.* **Green Circle Organics**, the Virginia-based ranch that sells organic Wagyu and Angus beef to restaurants like 71 Clinton Fresh Food and Town, aspires to "grow the category" with a new line of refrigerated, fully cooked beef entrées. The microwavable meals come in four antibiotic- and hormone-free varieties, each developed by Washington, D.C., chef Nora Pouillon, who broke organic ground three years ago by getting her whole *restaurant* certified. She's pictured on each package, benevolently chopping vegetables that don't actually come with the tasty Parmesan meatballs, the southwestern-style meat loaf, the Italian-style pot roast, or the superb bourbon beef roast. Even the laziest carnivore should be able to rustle up a salad. (Available at Gourmet Garage.)



HAVE A COW: Green Circle's new ready-to-eat organic-beef entrées.

PHOTOGRAPHED BY CARINA SALVI.

Ask Gael

Tonight was a zero. I need a major treat.

I've promised myself that next time life fails me, I'll drown my sorrows in champagne and the supremely outrageous cookies at **Eleven Madison Park**. I can't imagine a better mood-elevator than a fudgy square of scrumptious marbled chocolate cheesecake and a bite or two or four of everything else piled on pastry chef Nicole Kaplan's devoutly all-American cookie plate. I prescribe a transcendent homemade Oreo, a slab or two of butter crunch, and a teeny homemade caramel. Then finish off with her softly chewy little truffle cookie and her even softer pillow of raspberry-laced chocolate. Hmmm . . . feeling better already. (11 Madison Avenue, at 24th Street; 212-889-0905.)

SWEETS SMILE: Nicole Kaplan and her cookie plate.

their plates rather than on the interpretive freestyle routines being perfomed on the ice. • 20 W. 50th St. (212-332-7620). (M)

☆ The Sea Grill

Chef Ed Brown cooks fish so fresh at this Rockefeller Center seafood shrine that the menu notes the name of the boat that caught them; "à la plancha" means they're seared on a special grill that is supposed to excel at retaining moisture and flavor. Kitchen equipment aside, the results are indisputably delectable, as are appetizers like mussels in a Thai red-curry broth. • 19 W. 49th St. (212-332-7610). (E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Tuscan Square

Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room with a downstairs marketplace complex of salad, sandwich, and pasta stations, plus a bakery and espresso bar. Chef Steven Petrecca's Tuscan menu offers such enticing entrées as fettuccine with veal-and-sage ragu and a ribeye steak with sautéed broccoli rabe. • 16 W. 51st St. (212-977-7777). (M–E)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

☆ Brasserie 8½

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad, the burger, and the cornflake-crusted crab cakes. • 9 W. 57th St. (212-829-0812). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's

Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

☆ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

☆ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

Beekman Kitchen

From the owners of the China Fun empire comes this American restaurant that makes the most of its wood-fired oven, used for everything from juicy pork chops to clay-pot paella. The menu pays tribute to San Francisco's Zuni Café with a version of its signature herb-roasted chicken with bread salad. Burgers and croques monsieurs at lunch, huevos rancheros at brunch—but no dim sum. • 1239 Second Ave., at 65th St. (212-308-0600). (M)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Dr. N. (212-517-2233). (M–E)

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Centolire

The theme of Pino Luongo's latest is Italian-American/Tuscan. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (spaghetti with spicy lobster and oven-dried cherry tomatoes, a dazzlingly good dry-aged rib-eye steak). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

Coco Pazzo

Pino Luongo's Upper East Side temple of Tuscan is a neighborhood spot for a particularly demanding neighborhood. For everyone else, dishes like rigatoni with sweet and spicy sausage and peas in a tomato-cream sauce, and bistecca alla Fiorentina—not to mention an award-winning wine list—definitely merit a special trip. • 23 E. 74th St. (212-794-0205). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

PHOTOGRAPHED BY KENNETH CHEN.

Takeout

Bakery Goods

Fat Witch brownies are fabulous, Amy's breads and twists delicious, Sarabeth's sticky buns to die for—and you can find them all under one roof at Chelsea Market. But what's a glorified food court without a good éclair? That problem has thankfully been solved with the market's new branch of **Goupil & DeCarlo**, the East Village French pastry shop. And because even a Frenchman cannot live by tarts and croissants alone, the bakery supplements its baked goods with a well-edited selection of cheeses, hearty prepared entrées like chicken basquaise and stuffed zucchini, even the closest thing to a French cheese dog we've ever seen—a merguez sausage with melted Gruyère, sliced potatoes, and a swipe of mustard on a foot-long baguette. (75 Ninth Avenue, at 15th Street; 212-807-1908.)

BAKERSVILLE: Chelsea Market's newest pâtisserie.

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rouge
Despite the demure Upper East Side–townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups. • 135 E. 62nd St. (212-207-4601). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terracotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best *tirami su* around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricy à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Cucina
Mark Strausman, the guiding culinary force behind Campagna and Fred's at Barneys, has unexpectedly taken the wheel at this pioneering Park Slope kitchen, where he's serving his distinctive brand of Italian-American comfort food: nutty grilled hen-of-the-woods mushrooms; tangy eggplant Parmesan; and signature pastas (toothsome penne in a creamy spinach sauce, the famous Campagna lasagna) all available by the half-order. You'll want to pace yourself for diet-be-damned entrées like veal Parmesan and peppery "Cucina steak." • 256 Fifth Ave., nr. Carroll St., Park Slope (718-230-0711). (M)

Queens

Christos Hasapo-Taverna
Steak is the thing at this rustic Greek Astoria butcher shop and restaurant: shell, T-bone, and porterhouse portioned for two or three just like at Peter Luger's. Instead of shrimp cocktail and creamed spinach, though, there's classic appetizers tzatziki: spanakopita, and Greek fries with cheese and oregano to go with the meat. • 41-08 23rd Ave., Astoria (718-777-8400). (M–E)

PHOTOGRAPHED BY KENNETH CHEN.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ "Woyzeck"
Tom Waits, Kathleen Brennan, and director Robert Wilson's music-theater adaptation of Georg Büchner's dark play is performed by Denmark's Betty Nansen Theatre. Through 11/16. Call for details or visit bam.org. • Brooklyn Academy of Music Harvey Theater, 651 Fulton St. (718-636-4100); $30–$80.

National Symphony Orchestra of Mexico
Performs works by Buxtehude, Moncayo, and Revueltas. 10/6 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$45.

Orchestra of St. Luke's
Continues its Bach "Cantatas in Context" series in the second of three concerts. 11/6 at 7:30. • Church of the *Blessed Sacrament, 152 W. 71st St. (212-579-2332); $25.*

New York Grand Opera Orchestra
Vincent La Selva leads the orchestra, chorus, and soloists in selections from Verdi's *Aida*, Rossini's Overture to *Semiramide*, and Beethoven's Fifth. 11/7 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$60.

★ New York Philharmonic
Sir Colin Davis conducts Stravinsky's *Apollo*, Haydn's Symphony No. 100, and Mozart's Piano Concerto in G, with Richard Goode. 11/7 and 11/12 at 7:30; 11/8 and 11/9 at 8. • Avery Fisher Hall, Lincoln Center (212-875-5656); $25–$88.

★ Don Byron
Presents music by Stravinsky and Raymond Scott, with the Symphony Space Adventurers Orchestra. (See box.) 11/8 at 8. • Symphony Space, Broadway at 95th St. (212-864-5400); pay-what-you-will (reserved seats: $20).

★ Ruth Laredo
Acclaimed pianist is joined by cellist David Soyer and violinist Eric Wyrick for a program of Mendelssohn and Bach, with commentary. 11/8 at 7. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $35.

Maxim Vengerov
Solo violin program includes Bach and Bach-inspired sonatas by twentieth-century composers Eugene Ysaÿe and Rodion Shchedrin. 11/8 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$84.

★ "Bach in Context"
The Toradze Piano Studio the Gotham City Orchestra led by George Steel explore the Bach keyboard concertos. 11/9 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $25.

Paula Robison and Budapest Strings
The flutist and chamber group perform a program of Hungarian music. 11/9 at 7 and 11/10 at 2. • 11/9: Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $50. 11/10: Colden Center, Queens College, Flushing (718-793-8080); $34.

★ An Die Musik
Quintet presents the world premiere of Peter Schickele's *The Emperor's New Clothes* (Schickele narrates) and works by Haydn and Mozart. 11/10 at 4. • Merkin Concert Hall, 129 W. 67th St. (212-362-3335); $9.

★ Orquestra de São Paulo
Sérgio and Odair Assad are featured in Marlos Nobre's 1939 Concerto for Two Guitars and Orchestra. Villa-Lobos's *Uriapuru* and Brahms's Symphony No. 2 are also on the program. 11/10 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$45.

Salamone Rossi Festival
Two days of lectures and demonstrations celebrate the Italian Renaissance composer credited with being the first to bring modern choral tradition to synagogues. Concert by Western Wind and the Mantua Singers, 11/10 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-362-3335); $25–$50.

"Deborah Voight on Broadway"
Opera star is joined by some of Broadway's leading men and the Orchestra of St. Luke's to raise money for HIV/AIDS services and research. 11/11 at 7:30. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-840-0770); $45–$1,000.

★ Kalichstein–Laredo–Robinson Trio
With violinist Leila Josefowicz, present the New York premiere of Del Tredici's *Grand Duo;* also, works by Beethoven, Schumann, and Prokofiev. 11/12 and 11/13 at 8. • *92nd Street Y, 1395 Lexington Ave. (212-415-5500); $35.*

★ Pittsburgh Symphony Orchestra
Mariss Jansons conducts Shostakovich's Suite from *Lady Macbeth of the Mtsensk District*, Shchedrin's *Dialogues With Shostakovich*, and works by Bartók and Britten. 11/12 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$84.

Opera

Amato Opera
Presents Mascagni's *Cavalleria Rusticana* and *Pagliacci*. 11/9 at 7:30; 11/10 at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28.

★ Metropolitan Opera
Verdi's *Il Trovatore* opens 11/7 and Donizetti's *Lucia di Lammermoor* opens 11/11. Bellini's *Il Pirata* starring Renée Fleming, Bizet's *Carmen* with Denyce Graves, and Verdi's *Aida* are onstage, too. Call, or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

★ New York City Opera
Mozart's *The Marriage of Figaro*, Verdi's *Rigoletto* and *La Traviata*, and the new production of Chabrier's *L'Étoile*, choreographed by Seán Curran, run this week. Call, or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

Dance

★ Ballet Biarritz
Thierry Malandain modernizes Ballets Russes classics like *L'Après-Midi d'un Faune*, *Pulcinella*, and *Bolero* in the company's New York debut. 11/5–11/10. Call for details. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

★ Silesian Dance Theatre
Polish contemporary company presents *Straight Into the Eyes*, an exploration of truth, prejudice, and the unification of diverse cultures. Before becoming a dancer, director Jacek Luminski performed with Warsaw's Jewish Theater and incorporates Polish folk tradition and Hasidic ecstatic ritual into his works. 11/7–11/9 at 8; also, 11/6 at noon. • The Kitchen, 512 W. 19th St. (212-255-5793); $15 (11/6 at noon: $10).

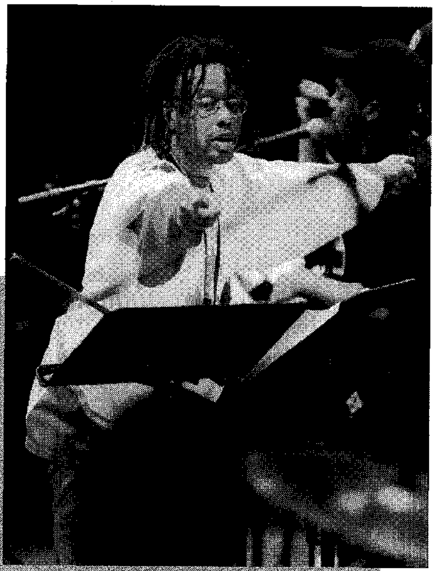
Ballet Argentino
Julio Bocca's company performs repertoire ranging from classical ballet to tango. 11/10 at 2. • Brooklyn Center for the Performing Arts, Walt Whitman Theater, Brooklyn College (718-951-4500); $30.

★ Garth Fagan Dance
Lion King choreographer presents the world premiere of *We: 6 & 9* and last year's *Music of the Line/Words in the Shape*. 11/12–11/24. Tues.–Sat. at 8, Sun. at 2 and 7:30. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $40.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Talent

Byronic Heroes


RITE OF AUTUMN: Don Byron plays Symphony Space.

Clarinetist-composer-bandleader **Don Byron** often describes his style as "a sound above genre," a musical spectrum ranging from hip-hop to klezmer, jazz to classical to funk. At his last Symphony Space concert, he paired Henry Mancini with Sly Stone, and Friday it'll be Igor Stravinsky and Raymond Scott (if you've seen Bugs Bunny cartoons, it's likely you've heard Scott's music). The bill includes Stravinsky's *Ebony Concerto*, premiered in 1945 by the Woody Herman band: "It's the only thing in Stravinsky's repertoire that was written not for classical musicians," notes Byron, a Bronx native who grew up listening to Dizzy and Miles and writing salsa arrangements for high-school bands. Scott, one of the earliest electronica practitioners and an inventor (he's credited with an early fax machine), had a similar approach, in reverse. Says Byron: "I think his game was really to take a group that seemed like a jazz group on the surface and make it seem quite different." Quite different indeed, and like Byron, he defied categorization—some say you can hear Scott's legacy in the music of Frank Zappa and They Might Be Giants. "He was a crazy, nerdy guy." (See "Classical Music.") A.Z.

PHOTOGRAPH BY ANDREW FRENCH.

Nightlife

Edited by Ethan Brown

Concerts

★ Bob Dylan
11/11 and 11/13 at 8. Dylan's performance on this year's Grammys was completely punk rock, and his recent performances have been heavy on material from his pair of great late-career albums *"Love and Theft"* and *Time Out of Mind*, so this is unmissable. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171) $42.50–$125.

Goo Goo Dolls
11/9 at 8. Successful just about every single time at the plate, but with numbing predictability. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $25.

★ Jonathan Richman
11/11 at 8. A few of Richman's tunes ("I Was Dancing in a Lesbian Bar") are too precious for their own good, but most ("Pablo Picasso" and "Astral Plane" among many) possess an almost magical sense of eccentricity. • Town Hall, 123 W. 43rd St. (212-307-7171). $22.50.

Sigur Ros
11/11 at 8. Dreamy Icelandic art-rock band with plenty of interesting sounds at its disposal, but those sounds are often too shapeless to have any real resonance. • Beacon Theater, Broadway and 74th St. (212-307-7171). $34.

Small Stages

B.B. King Blues Club & Grill
11/6–11/7: Tower of Power. 11/8: BWB. 11/9: Virginia Coalition. 11/11: "Rolling Stoned Tour" featuring the Kottonmouth Kings. 11/12: Glenn Tilbrook. • 243 W. 42nd St. (212-997-4144).

Bottom Line
11/7: Caroline Rhea and Friends; Cathy Ladman; Julie Silver. 11/8: Roomful of Blues; Kerry Kearney Band. 11/11: Coco Montoya; Buck Tooth Johnson. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
11/6: Supreme Beings of Leisure; Baldwin Brothers; Ben Neill. 11/7: Fountains of Wayne; OK Go. 11/8: Leo Kotke; Mike Gordon. 11/9: Lambchop; M. Ward. 11/11: The Donnas (see box). • 6 Delancey St. (212-533-2111).

Irving Plaza
11/7–11/10: Blues Traveler. 11/12–11/13: Thievery Corporation. • 17 Irving Pl. (212-777-6800).

Joe's Pub
11/7: Jeffrey Gaines. 11/8: Dorothy Cowfield. 11/9: Luciana Souza. 11/10: Jimmy James. 11/11: Judy Kuhn. 11/12: "A Celebration of a Love Supreme": Ravi Coltrane Quartet. 11/13: David Gonzalez and the Poetic License Band featuring Bobby Sanabria. • 425 Lafayette St. (212-239-6200).

Knitting Factory
11/6: The Mountain Goats; John Vanderslice. 11/7: California Guitar Trio. 11/8: Add N to (X); Larval. 11/9: Katell Keineg; Vinicius Cantuaria. 11/10: Crispy Ambulance; Mahogany. 11/12: "Eastern Conference All-Stars" night with High and Mighty; Nighthawks; Cage (Smut Peddlers), Copywrite; Weathermen; Tame One; Atoms Family; Uncle T & Digs Darklighter. • 74 Leonard St. (212-219-3055). $.

Makor
11/6: Darden Smith; Songs of the Never Wrong. 11/9: Chris Washburne's Mambo, Inc. 11/10: Pierre Bensusan. 11/11: David Gedzelman with Seth Glass. 11/12: Israeli Composers Collective Kivun Project. 11/13: Paul Brill; Bob Hillman. • 35 W. 67th St. (212-601-1000).

Maxwell's
11/6: Nations; Campfire Girls. 11/7: Fighting Gravity. 11/9: Antibalas. 11/10: Lambchop; M. Ward. 11/11: The Groovie Ghoulies. 11/12: Divine Comedy; Nova. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
11/6: Kerbloki; Coptic Light; Saxon Shore; Lonehawk. 11/7: Bif Naked; Angel 13; Stage. 11/8: Pinetop7; Shannon Wright. 11/9–11/10: Lali Puna; Opiate; Styrofoam. 11/11: Cross Canadian Ragweed. 11/12: The Datsuns; Bad Wizard; the Fuzz. 11/13: The Divine Comedy. • 217 E. Houston St. (212-260-4700).

Northsix
11/6: Steven Bernstein's Millennial Territory Orchestra; Ben Perowsky; Joan Wasser. 11/7: Go Go Go Airheart; Mommy and Daddy; Minus the Bear. 11/9: Secret Machines; Electro-Putas. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
11/6: "Black Lily" jam. 11/7: "Basement Bhangra." 11/8: "Soul City" presents: Kindred; Na2; Lacey. 11/9: Ogans. 11/10: Cody Chesnut. 11/11: Iroko; La Banda. 11/12: Vivian Green. 11/13: Luciano & Warrior King. • 204 Varick St. (212-243-4940).

The Village Underground
11/6: Junoon. 11/8: Jump, Little Children. 11/9: Patti Austin. • 130 W. 3rd St. (212-777-7745).

★ "Warsaw"
11/8: Amon Tobin; D.J. Food. 11/10: The Donnas; Campfire Girls; Your Enemies' Friends. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

Birdland
Mondays from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 11/6: Barbara Carroll. 11/7–11/9: John Pizzarelli Trio. 11/13: Barbara Carroll. • 315 W. 44th St. (212-581-3080).

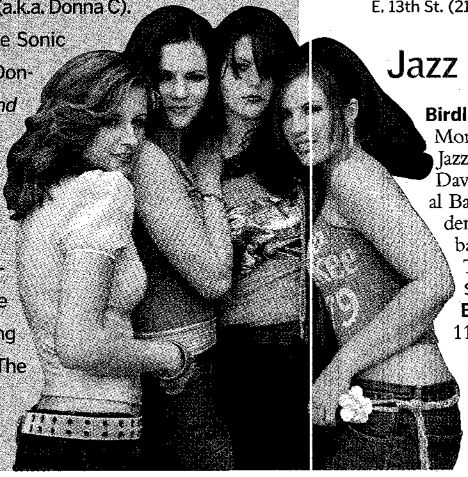
Blue Note
11/6: John Hendricks. 11/7–11/9: Manhat-

Onstage

Blitzkrieg Pop

Given the group's name and album titles (almost all of which play off the title of the Ramones' *Leave Home*), and the band members' matching *faux* surnames, it's nearly impossible not to think of **The Donnas** as a young, female version of the legendary Queens punks. "Ugh—we always get written about that way," groans drummer Torry Castellano (a.k.a. Donna C).

"You know, when we first started, we wanted to be like Sonic Youth, Metallica, and L7." Castellano even defends the Donnas' brief album times (their most recent, *The Donnas Spend the Night*, clocks in at less than 40 minutes) against Ramones comparisons. "It's not like we're imitating anyone," she explains. "We're just not the type of band that likes to jam." The seemingly punk-inspired snarkiness of the Donnas' lyrics ("I must have had too many Diet Cokes / because I'm laughing at your stupid jokes") simply reflect the band's everyday existence, she adds. "Everything we sing about on our albums come from our real lives. This is us." The Donnas play Warsaw on November 10 and the Bowery Ballroom on November 11. (See "Small Stages.")



PUNK-ROCK GIRLS: The Donnas stick together.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

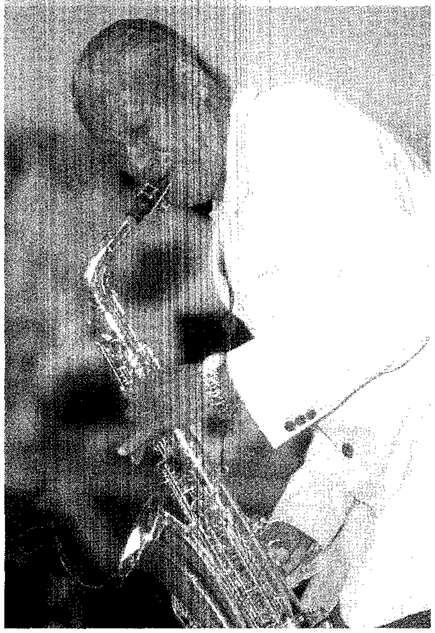
PHOTOGRAPH BY STEPHEN STICKLER.

Performance

Sax Shifter

Alto saxophonist Gary Bartz has followed a career trajectory typical for his generation of musicians: flirtations with the avant-garde in the sixties and seventies, followed by a move back toward the center in the years following. But Bartz has ably mined his (and the music's) diverse past, moving from standards to hard bop on recent recordings. November 5 through 10, Bartz and his Quintet and a string quartet play the Jazz Standard, the venue where he recorded a superb live album in 1999. (See "Jazz.")

HORN OF PLENTY: Saxophonist Gary Bartz fires up his alto at the Charlie Parker Jazz Festival.



tan Transfer. 11/10: John Hendricks. 11/11: Mordy Ferber. 11/12–11/13: Abbey Lincoln. • 131 W. 3rd St. (212-475-8592).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 11/10: Mose Allison. 11/12–11/17: Hank Jones featuring Joe Lovano. Sets Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" Presents: "Giving the Drummer Some"
Weekly music and lecture series hosted by Arnold J. Smith. All sessions are held on Tuesdays from 7: 45 to 9:30. 11/12: Charli Persip. • New School University, 66 W. 12th St. (212-229-5690). $35.

Jazz Standard
Sets at 7:30 and 9:30. Through 11/3: Illinois Jacquet Big Band. Through 11/10: Gary Bartz Quintet (see box). 11/12–11/17: Avishai and the International Vamp Band. • 116 E. 27th St. (212-576-2232).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Rhythm
11/8–11/9: The Groove Collective. 11/11: Quimbombo. 11/13–11/14: The Rhythm Salon. • 88 Seventh Ave. So. (212-255-3626).

Tonic
Sundays: "Klezmer Sundays." 11/6: New No York. 11/7: John Zorn's Electric Masada. 11/8: Yuka Honda's Small Circular Motions. 11/9: Hilmar Jensson, Jim Black & Andrew D'Angelo. 11/10: The Wholesale Klezmer Band. 11/11: Kamikaze Ground Crew. 11/12: Joan Wasser; Tony Scherr. 11/13: Mat Maneri Quintet. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in October: The Vanguard Jazz Orchestra swings on. Through 11/10: Greg Osby Quartet. 11/12–11/17: Clark Terry Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Comedy Cellar
Through 11/11: Colin Quinn; Tom Papa; Greg Giraldo; Godfrey; Mitch Fatel. 11/12–11/18: Colin Quinn; Greer Barnes; Lisa Lampanelli; Godfrey; Kevin Brennan. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 11/10: Sherrod Small; Gregory Vacarello; Russ Meneve; Carrie Karavas; Steve Byrne; Nancy Redman. • 1118 First Ave., nr. 61st St. (212-593-1650).

Janeane Garofalo
11/8 at 8. • The Town Hall, 123 W. 43rd St. (212-307-7171). $25, $35.

Cabaret

★ Cafe Carlyle
Sundays through 11/10: Alex Donner. Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Saturdays through 12/31: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Danny's Skylight Room
Saturdays in November: Blossom Dearie. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
Thursdays in November at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia and Christine Pedi in "Judy Garland and Liza Minnelli Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 11/9: Betty Buckley. 11/12–11/23: Kathie Lee Gifford. $30 food and beverage minimum for all shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
Through 12/28: Chris Barrett performs Wednesdays through Saturdays. • 365 W. 46th St. (212-586-0244). $15 food and drink minimum.

Judy's
11/6: Linda Hallman in "Confessions." 11/07: Carol Shedlin in "Fresh As a Daisy." 11/8: Sharon McNight in "Songs to Offend Almost Everyone." 11/8: Anthony Santelmo Jr. 11/9: Sharon McNight in "Songs to Offend Almost Everyone." 11/10: Clark Warren in "Words to the Wise." 11/11: Kathy Kaefer with D. Jay Bradley. 11/12: Tennie Leonard in "A New Show!" 11/13: Linda Hallman in "Confessions." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

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PHOTOGRAPH BY JACK VARTOOGIAN.

The Mix

Edited by Boris Kachka

Radio Highlights

"Katie and Frank"
Dean Olsher gives over his variety show, "The Next Big Thing," to another radio play. (See box.) • 11/10 at 11 A.M. on WNYC, 93.9 FM, and at 1 P.M. on WNYC, 820 AM.

Nicholas Sparks
The author talks to the eponymous host of "The Lewis Burke Frumkes Show" about his romantic new novel, *Nights in Rodanthe*. • 11/10 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Meet the Directors"
A three-part series called "Independent Days"—in which panelists discuss shifting the rules of independent film—launches with directors Ilya Chaiken, John-Luke Montias, and Michael Sergio. • 11/6 at 6 P.M. CUNY Graduate Center, 365 Fifth Ave., at 34th St. (212-686-5005); $10.

Kuki Gallmann
The author of *I Dreamed of Africa* and founder of the Gallmann Memorial Foundation talks about her conservation efforts. Proceeds from the talk—preceded by a reception and followed by supper—benefit the fund. • 11/6, reception 6 P.M., talk 7 P.M., supper 8 P.M. Explorers Club, 46 E. 70th St. (212-628-8383); $150, $350 including supper.

"Art's Legal Challenge"
Scholars and organizers talks to New School moderator Leslie Prosterman about the legal system's growing role in making aesthetic judgments. • 11/6 at 8 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

Leonard Nimoy
The iconic *Star Trek* actor (and author of the new photo book *Shekhina*) appears three times this week—alone at Barnes & Noble and Hebrew Union College and with writer Lawrence Wechsler at the Y. • Appearance: 11/7 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free. With Wechsler: 11/10 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22. Lecture: 11/12 at 7 P.M. Hebrew Union, 1 W. 4th St. (212-824-2293); free.

"Art in the Eighties"
Philip Glass, Trisha Brown, *Times* critic Roberta Smith, and writers RoseLee Goldberg and Patrick Moore offer insights on the innovations that marked the early days of the twenty-year-old Next Wave Festival. • 11/8 at 7:30 P.M. Hillman Attic Studio, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4111); $8.

"Whose Rush to Judgment?"
Four journalists—Seth Lipsky, editor of the New York *Sun*; NBC News's William Wheatley; the *Times*' Ethan Bronner; and moderator Richard Tofel, of the *Wall Street Journal*—talk about how the media shapes perceptions of the Middle East. • 11/8 at 8 P.M. Stephen Wise Free Synagogue, 30 W. 68th St. (212-877-4050, ext. 223); free.

Bill Maher
The host of *Politically Incorrect* talks about his new coffee-table book, *When You Ride Alone, You Ride With Bin Laden*, a collection of artists' renderings of what today's propaganda posters should look like. • 11/9 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"From Russia With Love"
Russian Jewish émigré writers Gary Shteyngart, Genya Turovsky, and Andrey Gritsman read from their work and discuss the joys and *tsuris* of immigration. • 11/10 at 2 P.M. Eldridge Street Project, 12 Eldridge St. (212-219-0903); $6.

"Writing History"
Authors Robert Caro, Edmund Morris, and Eric Foner talk about their careers in history.. • 11/10 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

On Decaying Celluloid
Magician Ricky Jay and photographer Rosamond Purcell kick off an evening devoted to the fragile material, talking about their book, *Dice: Deception, Fate, and Rotten Luck*. Next, documentarian Errol Morris introduces a screening of Bill Morrison's film *Decasia* (composed entirely from decaying old movies) before Morrison takes audience questions. • 11/11 at 7 P.M. Angel Orensanz Foundation, 172 Norfolk St. (212-998-2100); $10.

The Written Word

"Way Back When"
Two plays by Thornton Wilder, *Infancy* and *The Happy Journey to Trenton and Camden*, are interpreted in staged readings organized by Break-A-Leg productions. • 11/6 at 6 P.M. Mercantile Library, 17 E. 47th St. (212-755-6710); $5.

"Best Music Writing 2002"
Guest editor Jonathan Lethem, series editor Paul Bresnick, and contributors to this year's compilation discuss their work and the state of music writing. • 11/6 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Elisabeth Eaves
The author of *Bare* reads from her analysis of the stripper demimonde. • 11/6 at 7 P.M. The Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Susan Sontag
The famous cultural essayist reads from her forthcoming book, *Regarding the Pain of Others*. • 11/7 at 5:30 P.M. Alumni Auditorium, Black Building, College of Physicians and Surgeons, 650 W. 168th St. (212-305-4975); free.

Mark Kurlansky
The author of the books *Cod* and *Salt* talks about *Choice Cuts*, his collection of food writing through the ages. • 11/7 at 6 P.M. The Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Readings From *On the Rocks*
Contributors to the latest KGB short-fiction anthology give two readings this week. Dale Peck, Elizabeth Tippens, and Victor LaValle read from their work at KGB, and David Gates and Philip Gourevitch read stories at Three Lives. • Peck et al.: 11/7 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free. Gates and Gourevitch: 11/12 at 7 P.M. Three Lives Bookstore, 154 W. 10th St. (212-741-2069); free.

Carole Angier on Primo Levi
Another "Biographers and Brunch" lecture features Angier talking about her book, *The Double Bond: The Life of Primo Levi*. Angier also speaks at Barnes & Noble. • Reading 11/8 at 7:30 P.M. Barnes & Noble, 396 Sixth Ave. (212-674-8780); free. Brunch: 11/10 at 11 A.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30.

A. M. Homes
The author reads from her story collection, *Things You Should Know*. • 11/11 at 7 P.M. The Writers Studio, 512 W. 19th St. (212-255-7075); $5.

Mark Green
The former mayoral candidate discusses his book, *Selling Out: How Big Corporate Money Buys Elections, Rams Through Legislation, and Betrays Our Democracy*. • 11/11 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Geoffrey Hill
The man regarded by many of his peers as one of our greatest living poets gives a very rare reading from his new book of verse, *The Orchards of Syon*. • 11/11 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

"Diplomat for a Day"
In addition to a tour of parts of the U.N. where historic decisions were made, participants get to eat in the delegate dining hall and meet an Israeli consul. • 11/7 at 10 A.M. Call 212-415-5500 for reservations and meeting place; $60.

Veterans Weekend Tour
Sites involving both the American Revolution and the

On View

Dinner and a Show

"The seas were just teeming with all kinds of scrumptious edible stuff," *Times* restaurant critic William Grimes says of nineteenth-century New York. "And New Jersey supported this incredible richness of game." The local raw materials may be scarcer now, but **New York Eats Out**—a culinary retrospective at the New York Public Library based on its extensive menu collection—shows that the city's food scene grew only more vibrant. Gilded Age artifacts from Delmonico's yield to Art Deco embellishments and, later, to more utilitarian designs, but what stands out is style, particularly from that font of mid-century nostalgia, the once-ubiquitous Automats. The Museum of the City of New York gives them a solo show in **Horn & Hardart's Automat**, along with a companion book of history, photos, and recipes (Clarkson Potter; $18). Founded in turn-of-the-century Philadelphia, the stores hit their stride in Depression-era New York as hobos and out-of-work stockbrokers alike recognized the value of cheap, fresh, and fast food; the last one closed in 1991, a victim of McDonald's and suburbia. Mickey D's aside, though, Grimes concludes that "on balance, food has gotten better. How good was Delmonico's? I don't know. But I think a rising tide has lifted the average very high." A good thing, since you'll leave both shows hungry. ("New York Eats Out" opens November 8; "Automat" on November 9; see "Exhibits.") B.K

PIES, ALL PIES! An Eighth Avenue Automat, 1936.

PHOTOGRAPH BY BERNICE ABBOTT/ PHOTOGRAPHY COLLECTION, MIRIAM AND IRA D. WALLACH DIVISION OF ART, PRINTS, AND PHOTOGRAPHS, THE NEW YORK PUBLIC LIBRARY.

On Air

Sound Stage

RADIO HEAD: "The Next Big Thing" 's Dean Olsher.

Rob Morrow and Jodie Markell—who perform a dark domestic radio play called "Katie and Frank" on Dean Olsher's **The Next Big Thing** this week—are only the latest film (and stage and literary) stars to try a hand at the almost-extinct genre. In recent months, Wallace Shawn adapted *The Designated Mourner* for the show, and more recently Rick Moody wrote a radio piece called "Alamo" (about the Astor Place cube) that starred Ethan Hawke. This week's playwright is TV producer Theresa Rebeck, perhaps paying penance for the fact that her medium killed the radio star. (November 10 at 11 A.M., WNYC 93.9 FM; see "Radio Highlights.")

Civil War are visited in homage to the holiday's heroic honorees. • 11/9 and 11/10 at 1:45 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Culinary Harlem

The neighborhood is explored via its food—not only soul food but samplings of Senegalese, Guyanese, and East African cuisine. • 11/10, 10 A.M. to 1 P.M. Call 212-229-5630 for reservations and meeting place; $65 including lunch.

Benefits

Artworks for Merce

Major artists Jasper Johns, Louise Bourgeois, and Robert Rauschenberg are among those celebrating the fiftieth anniversary of the Merce Cunningham Dance Company with cocktails and a sale of work donated by leading artists to benefit the Cunningham Dance Foundation. • 11/6 at 5 P.M. Merce Cunningham Studio, 55 Bethune St., eleventh fl. (212-344-8420); $250.

Dia Fall Gala

The Chelsea gallery offers cocktails, dinner, honorary co-chairs Steve Martin and John Waters, and a leisurely look at its exhibits, including work by Gerhard Richter, Jo Baer, and Jorge Pardo. • 11/7 at 6:30 P.M. Dia Center, 548 W. 22nd St. (212-243-7300); $1,000 and up.

WNYC Radio Gala 2002

Calvin Trillin hosts a benefit tribute honoring former senator Roy Goodman and WNYC board vice-chair Jean Angell for their support of public radio. Bobby McFerrin provides musical entertainment. • 11/11 at 6:30 P.M. Cipriani, 110 E. 42nd St. (212-669-2940); $500 and up.

Jazz at Lincoln Center Gala

Ed Bradley hosts the musical celebration, which features original drama (*Manhattan Rhapsody*) written by August Wilson and set to music by Wynton Marsalis, and which honors Max Roach and the Village Vanguard. • 11/11, concert at 7:30 P.M., dinner 9 P.M. Concert at Avery Fisher Hall, dinner at New York State Theater Promenade, both at Lincoln Center (212-721-6500 for concert, 212-258-9803 for gala dinner); concert $40 to $70, gala $1,000 and up.

"The Sound of Art"

LIFEbeat—a music-industry AIDS awareness group—auctions off 50 works depicting or executed by pop-music icons (like that rare Marilyn Manson lithograph you're lusting after), with D.J. Jazzy Jeff and D.J. Jonesy providing the mix. • 11/12 at 7 P.M. Puck Building Grand Ballroom, 295 Lafayette St. (212-965-8900); $100.

Exhibits

"Paula Scher, Make It Bigger"

The graphic designer responsible for the logos of the Public Theater, the redesigned Symphony Space, and other institutions receives SVA's Masters Series Award and an exhibit. • Through 11/20. School of Visual Arts Amphitheater, 209 E. 23rd St., third fl. (212-592-2010); free.

"New York Eats Out"

An exhibit largely culled from a menu collection charts the history of going out to dinner in New York. (See box.) • 11/8 through 3/1/03. Edna Barnes Salomon Room, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); free.

Other Events

Asian Contemporary Art Week

The inaugural showcase of various Asian and Asian-American arts makes use of museums, galleries, studios, and theatrical spaces citywide for six days of lectures, performances, symposia, exhibits, and receptions. • 11/5 through 11/10. Many events at Asia Society, 725 Park Ave., at 70th St. (212-517-ASIA for schedule); prices vary.

IFPDA Print Fair and Print Week

The International Fine Print Dealers Association throws its twelfth annual exhibit and sale of prints dating back centuries from 87 dealers. Galleries, museums, and auction houses celebrate Print Week with shows of their own. • 11/7 through 11/9, noon to 7 P.M., and 11/10, noon to 6 P.M. Seventh Regiment Armory, Park Ave. at 67th St. Print Week: 11/4 through 11/10 (212-674-6095 for all info); $15 daily.

Tribeca Week

A cook-off, an art sale, a pub hop, an animal fair, a children's fashion show, and a day of pampering are in store for visitors to a neighborhood party designed to help revive still-ailing local business. • 11/9 through 11/13. (212-966-0063 for schedule and locations); most events free.

Triple Pier Antiques Show

The massive antiques show blows back into town with more than 600 exhibitors on hand each weekend hawking three centuries' worth of art, furniture, silver, paintings, prints, pottery, jewelry, and anything else worth holding onto. • 11/9 and 11/16, 9 A.M. to 6 P.M. and 11/10 and 11/17, 11 A.M. to 7 P.M. Piers 88, 90, and 92, Twelfth Ave. bet. 48th and 55th Sts. (212-255-0020; pier times vary); $12.

"Female Trouble" at the Gershwin Hotel

Amy Sohn, who wrote the "Female Trouble" column for the *New York Press* and now writes for *New York*, emcees an evening of song, dance, and performance art. • 11/12 at 8 P.M. Gershwin Hotel, 7 E. 27th St. (212-725-6060); $8.

Sports

Globetrotters vs. St. John's

After 75 years of showy alley-oops and around-the-back passes, the Harlem Globetrotters want to be taken seriously as a team. They may have to lose the candy-striped shorts. • 11/8 at 7:30 P.M. Madison Square Garden, Second Ave. and 32nd St. (212-307-7171); $17 to $50.

Tony Hawk's Boom Boom Huckjam Arena Tour

When did skateboarders become brand names? Retired millionaire Tony Hawk's latest venture, an action-sports circus with motorcross phenoms and BMX gods features stunts performed on a custom-designed half-pipe during a light show with Social Distortion laying down the soundtrack. • 11/7 at 7:30 P.M. Continental Airlines Arena, East Rutherford, N.J. (201-507-8900). 11/9 at 7:30 P.M. Nassau Coliseum, Uniondale, N.Y. (631-888-9000); $25 to $75.

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Solutions to last week's puzzles

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cue

Kids

Edited by Susan Avery

Events

For Children

Up in the Air
A performance by acrobats, dancers, and musicians. (See box.) • 11/16 from 2 to 4 P.M.; West Park Presbyterian Church, 165 W. 86th St. (212-769-3131 or lifesportgym.com); $20 grown-ups, $10 kids.

Might as Well Jump
Lava, the all-woman troupe of gymnasts, shows off its feats of strength with a show at Symphony Space that combines hoop diving, square dancing, football, and gravity-defying leaps and bounds. • 11/9 at 11 A.M.; Symphony Space, 2537 Broadway, nr. 95th St. (212-864-1414 or symphonyspace.org); $10.

Go Fly a Kite
Learn how to use hand tools safely and create your own toys with moving parts at the Long Island Children's Museum. • 11/9 is kite-making; 11/23 and 11/24 is wheeled sculptures at 11 A.M., 12:30, 2, and 3:30 P.M.; Long Island Children's Museum, 11 Davis Ave., Garden City (516-224-5844 or licm.org); $8.

Bang a Drum
We love the Little Orchestra Society. And so will your kids. Next up in the Lolli-Pops series is *Things That Go Bang*, which introduces kids to the percussion family. Say hello to Bang the Lion and Buzz the Bee for us. • 11/9 at 10:30 A.M. and noon, 11/10 at 1 and 2:30 P.M., Hunter College, Kaye Playhouse, Lexington Ave. and 68th St. (212-971-9500); $40.

Scandinavian Storytelling
Saturday mornings at the Scandinavia House bring to life a magical world of fanciful kingdoms, Vikings, trolls, and eclectic beasts with the stories of Hans Christian Andersen. This Saturday, Margaret Dawson tells fantastical tales about women of the north. • 11/9 at 11:30 A.M.; Scandinavia House, 58 Park Ave., nr. 38th St. (212-879-9779 or amscan.org); free.

The Great Outdoors
Become one with nature at the Alley Pond Environmental Center. An after-school series of classes begins this week that includes nature walks, learning activities, craft-making, and getting up-close and personal with a bunch of small animals. Snack included. Groups are divided by age, pre-K through second grade. • Six Wednesdays: 11/6, 11/13, 11/20, 12/4, 12/11, 12/18; Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston (718-229-4000); $66–$72 depending on the age of the child.

Art Explorers
Family Fun Days at the National Academy of Design Museum encourage kids to explore original works of art on view in the galleries. • 11/16, 12/7, 2/15, 3/22, 4/5 from noon to 2 P.M.; National Academy of Design, 1083 Fifth Ave., nr. 89th St. (212-369-4880 or nationalacademy.org); $8 grown-ups, $4.50 kids and seniors.

Eat Your Organic Vegetables
"The Big Stew" is a musical tale of four vegetables and their desire to be organically grown. The fibrous foursome tries to outsmart a rabid rabbit, squash a genetically modified tomato, and flee from a mean greengrocer. Look for the red-hot chili pepper to do a rocking salsa. From the Magic Bridge Theatre Company. • Sundays at 11 A.M. and noon; 78th Street Theatre Lab, 236 W. 78th St. (212-591-0602); $12.95.

High Ratings
The International Children's Television Festival is kids' TV from around the world. • Through 11/24; Museum of Television & Radio, 25 W. 52nd St. (212-621-6800 or mtr.org); $10 grown-ups, $8 students and seniors, $5 kids 13 and younger.

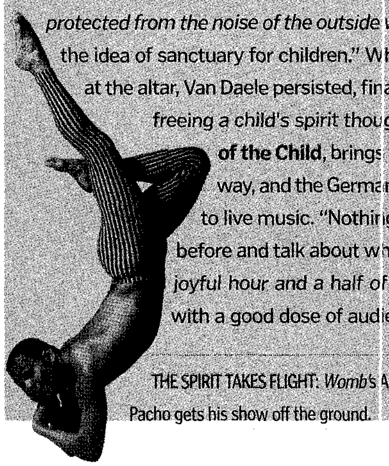
For Teens

Power Dancing
Silesian Dance Theatre from Poland performs *Straight Into the Eyes*, an explosive and heart-pounding performance that aims to deal with prejudice and identity. Choreographed with Polish folklore and Hasidic rituals, also includes video. At the Kitchen. • 11/7 through 11/9 at 8 P.M., post-performance discussion on 11/7; 11/9 at 11 A.M. is a workshop with the troupe's choreographer; the Kitchen, 512 W. 19th St. (212-255-5793 or thekitchen.org); $15 grownups, $10 kids. Workshop is $25.

Talent

Reaching for the Heavens

On one of Rudy Van Daele's regular meditation trips to the West Park Presbyterian Church, it hit him. "I was in the sanctuary and it was very quiet and calm and I thought, *Here's a place where kids are protected from the noise of the outside world*," says the gymnastics teacher. "I decided to explore the idea of sanctuary for children." When the church balked at the idea of putting a trampoline at the altar, Van Daele persisted, finally winning over the minister with a poem he wrote about freeing a child's spirit through movement. His five-year-old creation, **Womb: Temple of the Child**, brings together performers from the Metropolitan Opera, Broadway, and the German national ballet for a series of athletic vignettes performed to live music. "Nothing is rehearsed," says Van Daele. "We get together the day before and talk about what we're going to do, and then we do it." What results is a *joyful hour and a half of jumping and flying around the stained-glass sanctuary*, with a good dose of audience participation. And if the spirit moves them, kids can come back the next day for a free session with Van Daele at Life Sport Gymnastics, the full-fledged gym upstairs. (See "Events.") S.A.



THE SPIRIT TAKES FLIGHT: *Womb's* Andrew Pacho gets his show off the ground.

PHOTOGRAPHS BY LOIS GREENFIELD.

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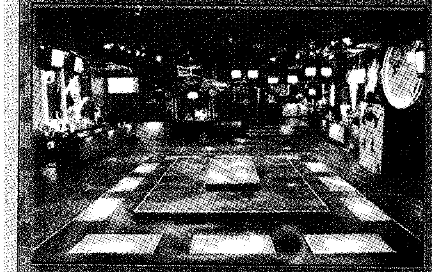

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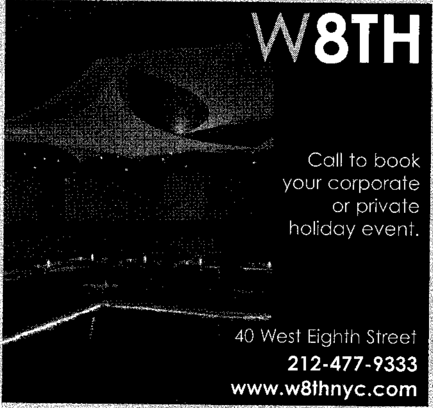

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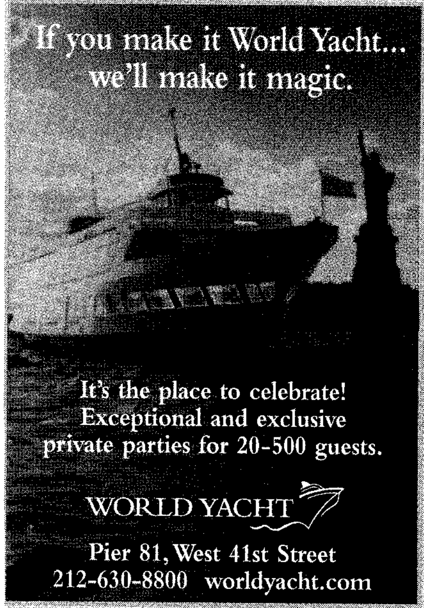

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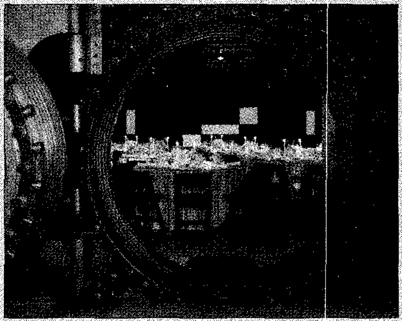

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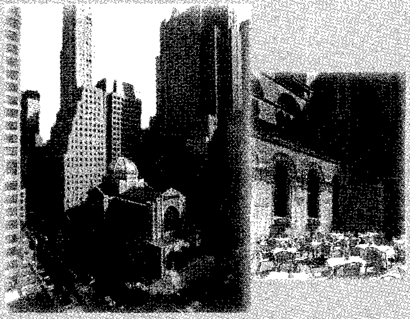

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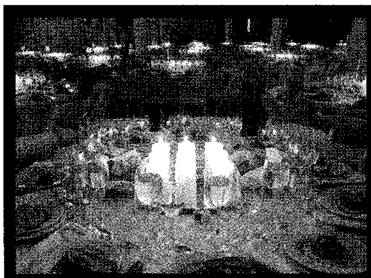

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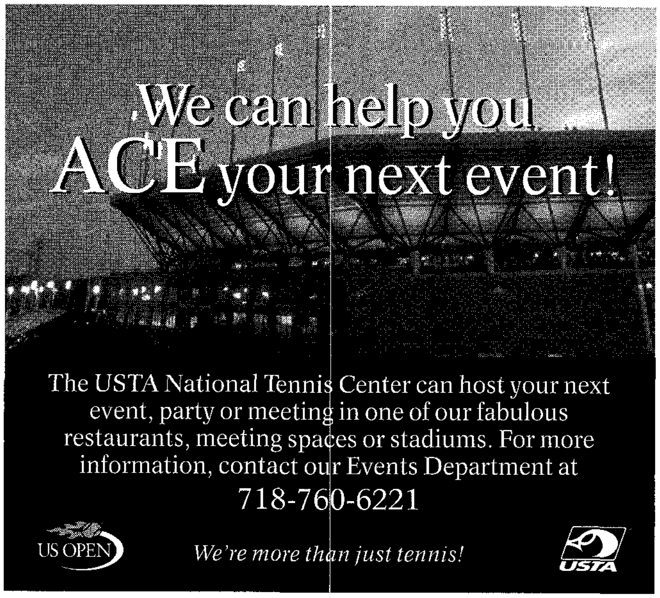

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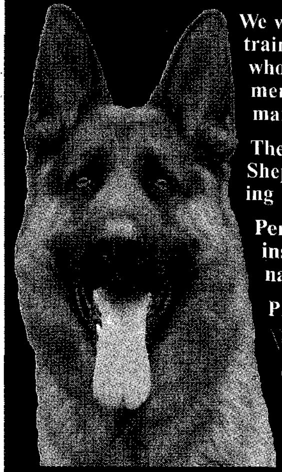

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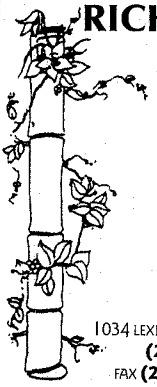

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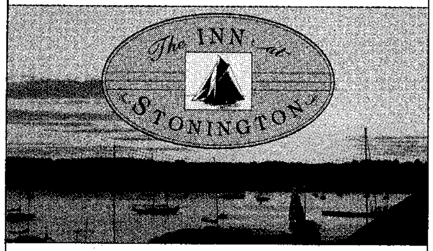

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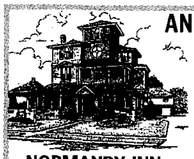

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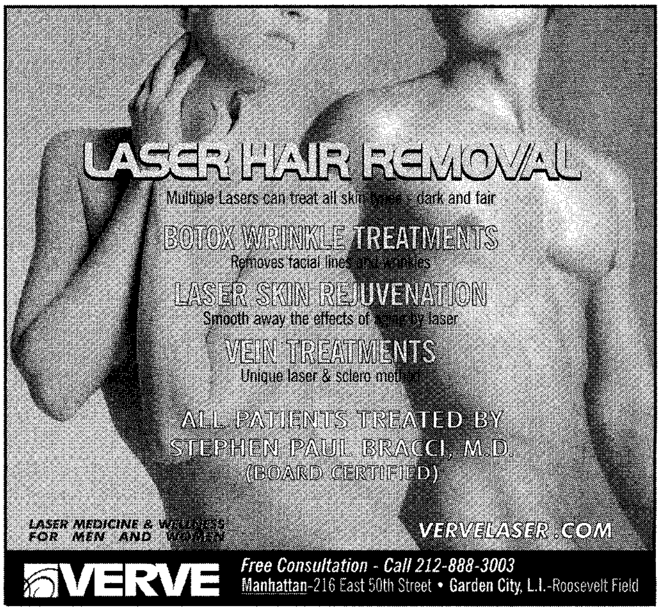
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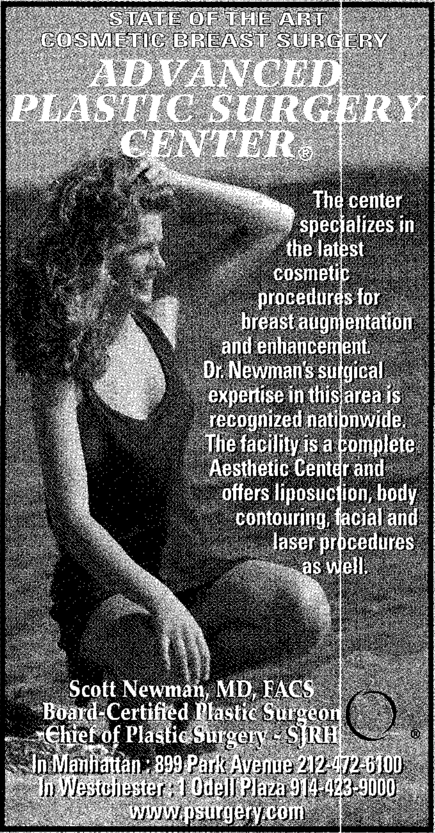

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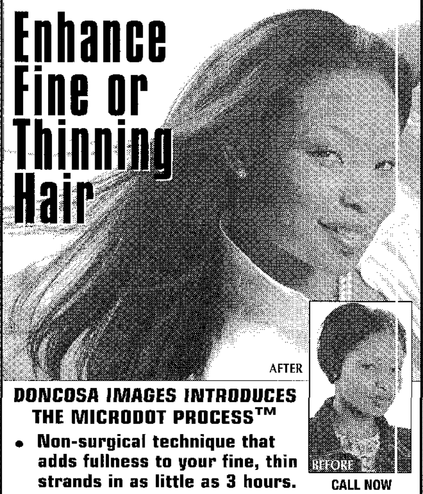

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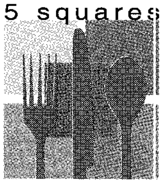

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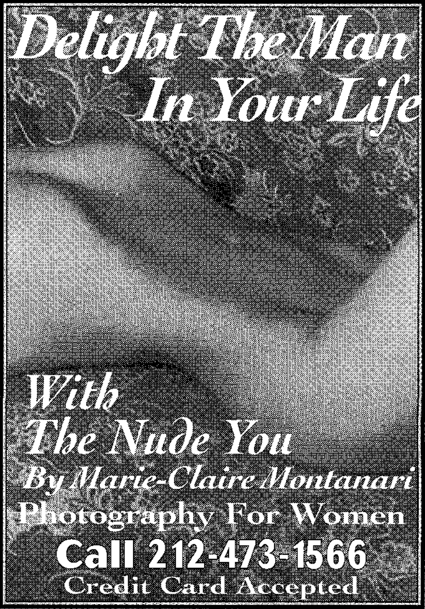

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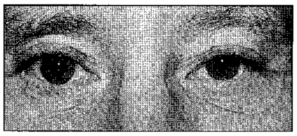

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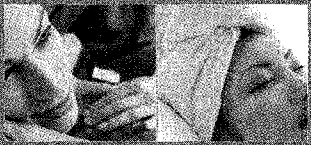

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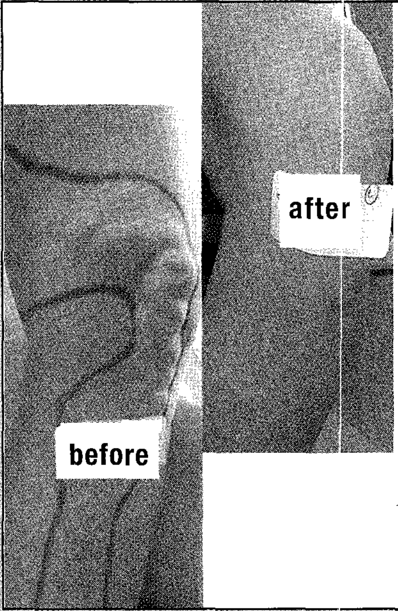

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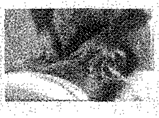

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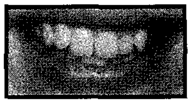

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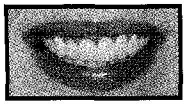

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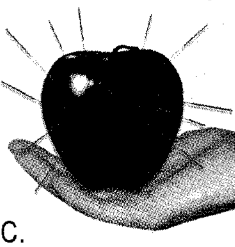

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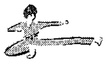

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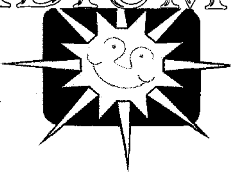

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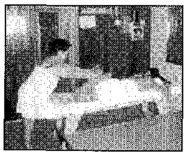

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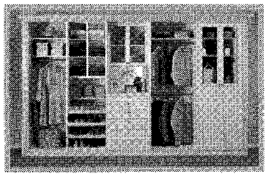

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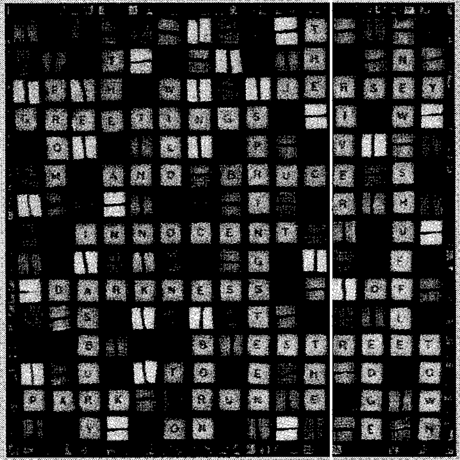

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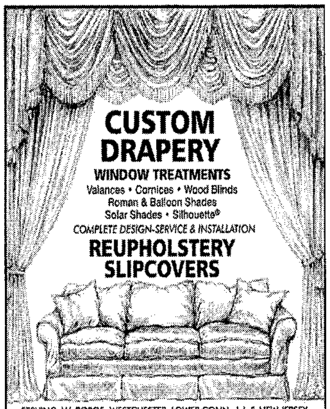

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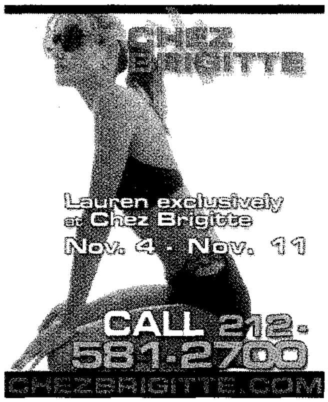
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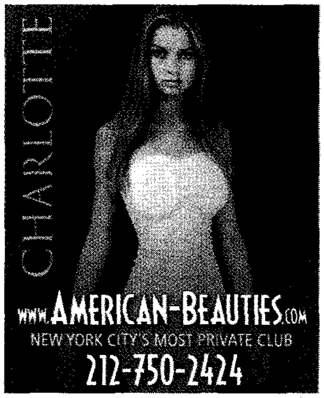
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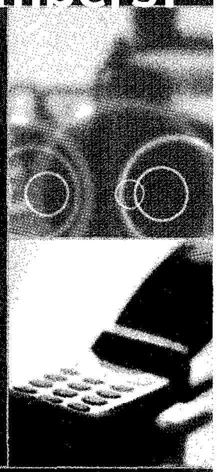

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Single Black Female—47, seeks male for relationship. 3227 ✉☎

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Handsome Jewish Physician—Early 50s, seeks the B&B woman, i.e. beautiful and brainy, 30-45. Nonsmoker. Photo. 3239 ✉

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Chinese Beauty—Quality, wise, buxom, 5', 112, 49, seeks good man, marriage. 3218 ✉☎

A Most Happy Fella—Successful professional, 5'8", late 50s, good-looking, honorable, caring, athletic, funny and passionate... a widower with lots of love still left to give. Looking for a very pretty, shapely and fit nonsmoker, 45-55, who can accept and reciprocate with grace and charm. Photo/note/phone, please. 3253 ✉

Beautiful Asian Professional—37, 5'6", 100, long straight hair, warm, honest, accomplished, fun. Seeks a gentleman - tall, educated, confident, successful. 3254 ✉☎ asian212@aol

Seeking Intellectually Gifted Woman—Truly bright, truly pretty, easygoing, bemused while in life's complexity, in her 50s. I am an intellectually gifted, very attractive, very funny Renaissance man. I am a PhD psychologist, psychoanalyst, researcher in pain via hypnosis, jazz pianist, composer, black belt. Please: not just museums and fine restaurants. Object: good-looking male and female Woody Allen without anhedonia. 3246 ✉☎

Attractive 40s Male—Seeks attractive 30s female to share a happy, healthy life together in NYC and the far west mountains. 3232 ✉☎ A mountain hike @ aol.com

Tall, Very Pretty, Slim—Single white female - loves humor, hiking and the arts. Seeks single white male for serious relationship, 36-48. Photo. 3251 ✉☎

Attractive, Classy LI Physician—36, female, 5'8", white, brown hair/eyes, outgoing, successful yet down-to-earth, warm and compassionate - enjoys jogging, skiing, traveling, ballet and quiet dinners. Seeking a secure, intelligent professional male, adventurous, family-oriented, 36-45, 5'9" plus. Note/photo, please. 3238 ✉

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Widower, 54—Looking for an attractive, sexy lady, 35-45, to be my best friend, and a warm relationship. NJ. 3209 ✉☎

Fit, Funny And Flexible—45, professional white male, self-made, well-evolved, nonsmoker - seeks mature, fit, attractive woman, 32-42, with long-term aspirations, big on playing in NYC, openness and laughter. 3269 ✉☎

Is It Meant To Be?—Vivacious, green-eyed brunette, petite, Jewish, nonsmoker, described as cute, warm...Marisa Tomei type. Seeking upbeat, communicative gentleman, 40s, to share special times. 3260 ✉☎

She Walks In Beauty Like The Night—Exuberant, vibrant, 53-year-old professiona woman seeks male counterpart. 3266 ✉☎

Own Brand-New Central Park Condo—Real estate tycoon and owner of waterfron *homes, country club member... Share m* lifestyle! Handsome and fit, 6', 50 years old seeking fit female, 30-40. 3264 ✉☎

Christian, Professional Black Woman—Interested in meeting professional mal who enjoys music, theater and watchin "Six Feet Under". You should be at least 4 years old and 6' tall, and seeking marriag and children. Please send photo. 3226 ✉☎

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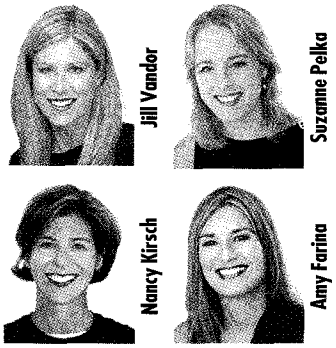
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Gay Male Looking—For the right partner. Good-looking, masculine, 48, 6'1", trim, with salt-and-pepper hair - professional, hard-working, reasonably successful, lives in Manhattan, both studious and open-hearted… Seeks same. 3242✉

Pretty Professional Gal—50s, seeks fun-loving guy for love, happy times. 3263✉☎

Super-Fit, Green-Eyed Blond—42, seeking male. On my coffee table: Travel & Leisure, Food & Wine, Health & Fitness, Wall Street Journal, NY Times, Outdoor Magazine. And you? 3258✉☎

Secure European, 38—Tall, attractive single mother of one is seeking a friend and a husband. Please be highly educated, ultra-successful, 40-50, with head full of hair, and fit. If quality relationship and family are mandatory in your life, please respond with a note/photo. Single fathers of Westchester/CT are especially welcomed. 3211✉☎

Gay Female—Neo-Victorian, gothic-romantic Renaissance woman; artist, former editor/writer. Sophisticated yet playful; fine wit. Loves city activities, plus more. Physically fit. Seeks professional gay woman with clear mind, generosity of spirit, who values communication above all. 3271✉☎

Money-Back Guarantee—If not satisfied… Up to the challenge? Sexy, beautiful, green-eyed brunette - sincere, slender, 5'7", divorced female - seeks Jewish man, 50s-60s, to fill the missing void. Photo/note. 3267✉

Julianne Philips Look-Alike—40-something, seeking Jewish, divorced professional man, 49-58, who is looking for love the second time around. Photo/note. 3257✉☎

Pleasant, Presentable, Kindly MD—Wishes to meet comely, companionable white female in her 50s, for a long-term relationship. Response only to recent close-up photo and direct phone. 3255✉

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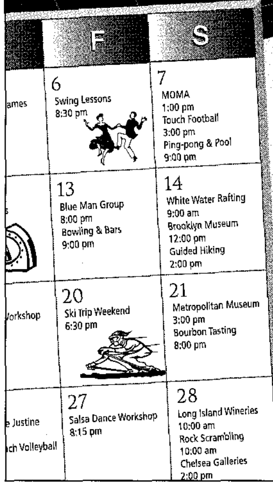
F
S
6
Swing Lessons
8:30 pm
7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
27
Salsa Dance Workshop
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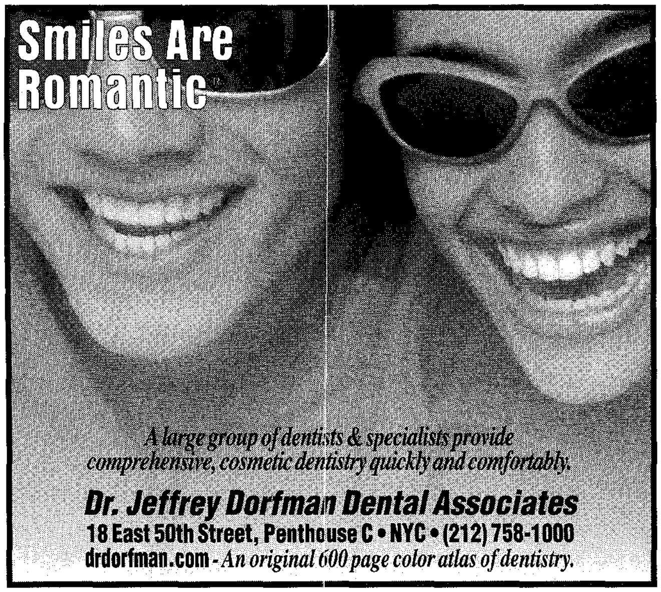
Beautiful, Sexy Latina MD—*40s, seeks* professional, successful, high-quality NYC male, 38-55. 3259 ✉☎

Traditional Man, 45—Financially resourceful, generous, educated, attractive, Caucasian, 5'11", medium build, no children, seeking down-to-earth, passionate, curvaceous, loyal woman, 25-50. Race/nationality open. Tri-state area okay. 3265 ✉☎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Meryl Streep Look-Alike—47, divorced, white Christian female, no children, seeking professional white male, 36-56. I'm 5'7", former model, long blond hair; enjoy dining, theater. Seeking a secure male to become my best friend. Photo appreciated. 3248 ✉☎

Handsome Judge—Jewish, very youthful-looking and extremely fit, 5'9" and 150 lbs. I'm *athletic, artistic, intellectual* and financially secure. I'm seeking a slim, pretty professional woman in her 40s, with similar interests, for a serious relationship. Phone/photo/note. 3221 ✉☎

Attractive European—Classy, sophisticated, bright, warm, caring, romantic, multilingual, independent lady - loves arts, travel, nature. Seeks worldly, educated, successful, caring, sincere man, 55-69, with an upscale lifestyle, marriage-minded. Photo. 3240 ✉

Petite Blond California Mermaid—Fishing to catch big fish in NYC for a bicoastal relationship. Me: extremely attractive, smart, slim and sexy, Britney Spears look-alike, 30. You: self-made or retired, charming, high-profile, sophisticated and generous gentleman, 50-80, flies first-class or has his own jet. tanprincess@yahoo.com 3273 ✉☎

Attorney (NY/NJ Practice)—With kindness ...handsome, great health, athletically inclined (5'11", 170); 39 (7/63), single, white, Gentile; passionate, curious; spiritual/self-aware - seeks smart, honest, physically fit, feminine/pretty soul mate in her late 20s-30s; her interests include travel, art, culture, etc.; she eventually wants a family. Flexible on race, partial to Judeo-Christian or spiritual. NJ/NY/CT welcome; elsewhere - if eventually willing to relocate to metro area. Note/photo - will exchange. 3233 ✉☎

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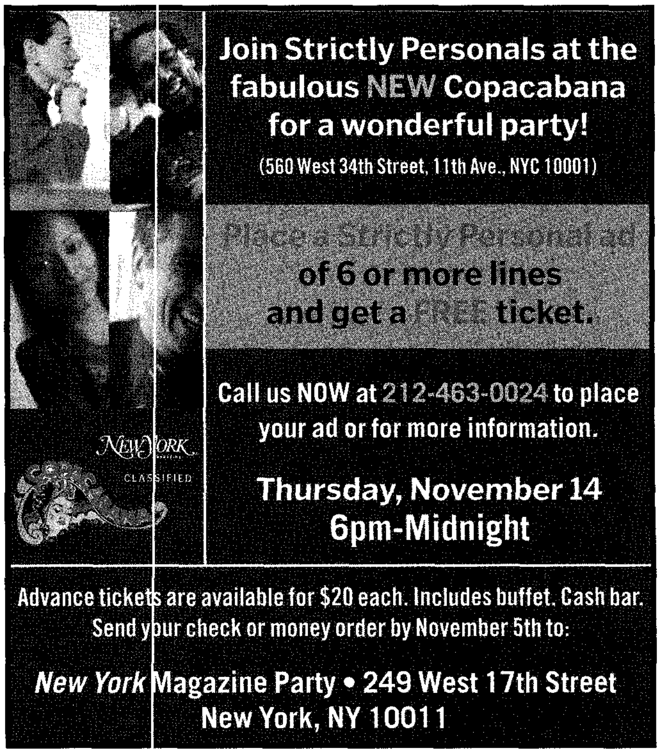
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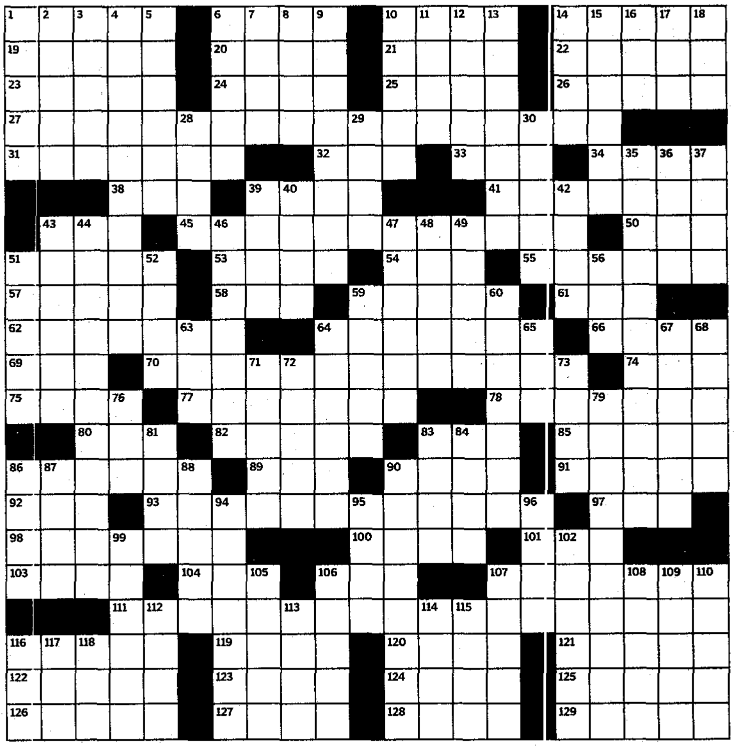


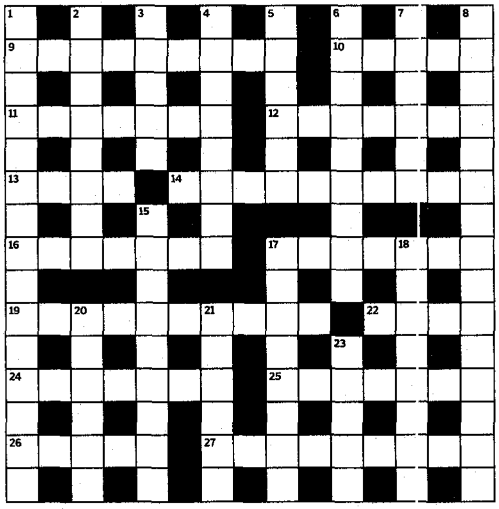
ACROSS

1 Leg-injured
6 Modish
10 Start of a Christmas poem
14 Dutch cheeses
19 Baghdad citizen
20 Polish leader Walesa
21 Hitchhiker's quest
22 Video's go-with
23 *Sign in this puzzle's title*
24 Windward's opposite
25 Last word of the Bible
26 Glitches
27 Works at a Beefeater distillery?
31 Boob tubes, spelled out
32 Nonstop train: abbr.
33 Afore
34 Auction Website
38 Popeye's Olive
39 Tennile or Morrison
41 Where Medicine Hat is
43 Set the dog on
45 Robinson Crusoe and Friday?
50 Comic-book shriek
51 *Petal extract*
53 Clinton's hometown
54 Directional suffix
55 Playground chutes
57 —— Rica
58 2002 British Open winner Ernie
59 Dragon constellation
61 Bottom stock price
62 Paul of "Ol' Man River" fame
64 Compute the dimension of
66 World's longest river
69 "My turn!"
70 Prudish dancer?
74 Born, in wedding reports
75 God: Lat.
77 As told in legends
78 In name only
80 Harbor boat
82 Use an S.R.O. ticket
83 Ziegfeld, to friends
85 "Good Night" girl
86 U.S. rail system
89 "—— Gotta Be Me"
90 Gator's relative
91 Goofed
92 End of Chou's name
93 Vote from a rifle-club member?
97 Ben-Gurion's land: abbr.
98 Acrobat
100 Bulrush, e.g.
101 *Cereal bit*
103 Margarine, familiarly
104 Internet-access co.
106 Take legal action
107 Friendly letter sign-off
111 Result of night sweats?
116 Puccini opera
119 Bright thought
120 Peddle
121 Slight coloration
122 Howling with laughter
123 Shift course
124 Eurasian mountain range
125 Fireman, at times
126 Schoolbooks
127 Tivoli's Villa d'——
128 Sees the cashier
129 "—— of robins in her hair"

DOWN

1 Restrict within bounds
2 Crop up
3 Skin ailment seen by veterinarians
4 Quibble
5 Animation great
6 Name on the North Pole mailbox
7 Satan's domain
8 Abbr. in Reykjavík
9 Wyoming capital
10 Chaplin image
11 Nerd
12 Fred Astaire's sister
13 Madrid madames
14 Leisure
15 Seaport of Scotland
16 Palindromic Oklahoma city
17 Soviet plane
18 Sea plea
28 Fedora fabric
29 Leave the stage
30 Hollers
35 Made money from stud farms?
36 Suit to ——
37 Himalayan oxen
39 Handyman's need
40 Dropper's exclamation
42 A pealing item
43 Comedian's straight man
44 Reminder to a boxer?
46 "—— Sleepytime Down South"
47 Messenger bringing news
48 Do a blackboard chore
49 Bring down upon oneself
51 Bitter
52 Have a voice like Satchmo
56 Charged atom
59 Expunged from a manuscript
60 River of Venezuela
63 Surgeons' workplaces, for short
64 Down-easter
65 Innovative rocker Brian
67 Near-winner, at horseshoes
68 Fished for congers
71 Theme, in the arts
72 Shout of audience approval
73 *Friend, femme style*
76 California's Big ——
79 Annoyance
81 Prison, to Londoners
83 Gratis
84 Master of the manor
86 Between tenor and soprano
87 Manhandle
88 Manipulate dough
90 Raises the spirits of
94 Causing abrasion
95 False's alternative
96 No mere talker
99 Lynx
102 Hercule's creator
105 *Rich veins, in mining*
106 Bowler's almost
107 Small brooks
108 Get the suds out
109 Potentates of old Venice
110 Hagar the Horrible's dog
112 Dumbo's wings
113 Centipede's multitude
114 Blood fluids
115 Broadway production
116 Tit for ——
117 What's found in 105-Down
118 Baseball footwear

The 'Guardian' Crossword Set by Janus



ACROSS

9 Girl on the road can be unfriendly. (9)
10 Regret swathing church in frilly cloth. (5)
11 Disputed mineral colour. (7)
12 Got up after meal to get a flower. (3,4)
13 Liturgy that sounds in order. (4)
14 Dessert for attractive girl singer. (5,5)
16 Most difficult animal carrying little boy. (7)
17 He gives warning to senior pupil. (7)
19 Sailor to keep going round with vocalist. (6,4)
22 I'm having second thoughts on children . . . (4)
24 . . . one of whom spoiled duet as charged. (7)
25 Wonder about first engagement, if forced to make a second bequest. (2-5)
26 Love to have a morning to see round old city. (5)
27 One holding back a muscle. (9)

DOWN

1 Disadvantage for young person in a race? (7,8)
2 Tobacco tin decorated with a flower. (8)
3 Joint headdress. (6)
4 Carrying out orders to debit one, perhaps. (8)
5 Thus odd pet is held to be infected. (6)
6 What doctor ordered for the management. (9)
7 Decoration in small capitals at top of list. (6)
8 Perpetual peace unwelcome to a compiler, perhaps. (5,1,5,4)
15 They write stories about drinks. (9)
17 Regulate the cost of fashion? (8)
18 Timothy's one song sung with bashfulness. (8)
20 Friend turning to follow pet. (6)
21 Final flower made to last. (6)
23 Leaps round part of flower. (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 152.

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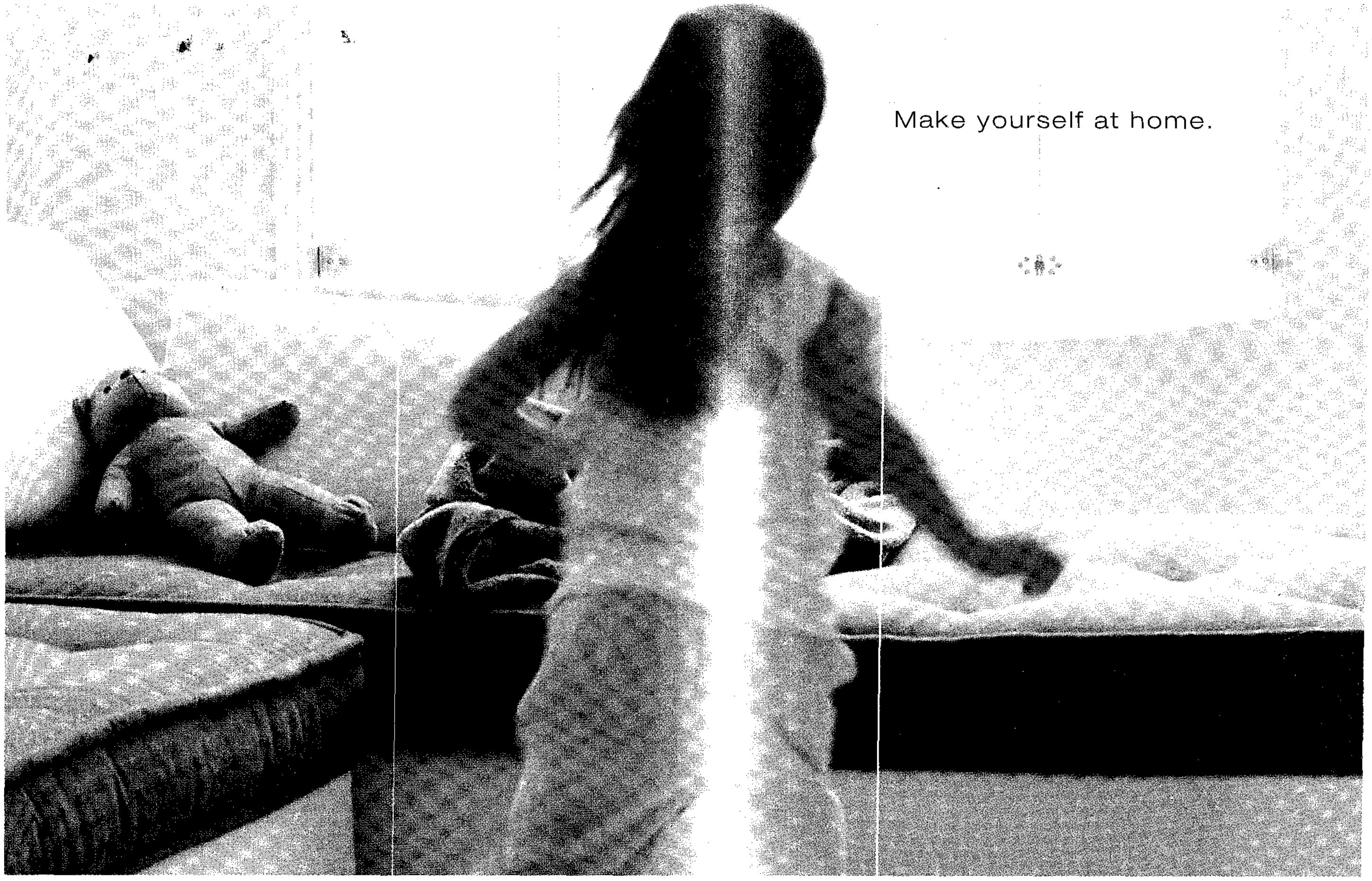
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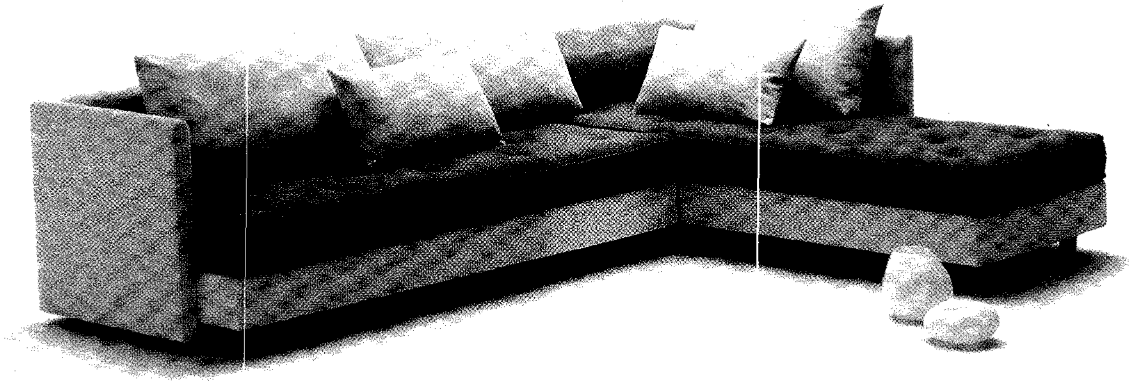

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